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At the Theatres.

Robert Griffiin Morris' new play, Old Shipmates, at the Fourteenth Street Theatre, was witnessed by one of those large audiences that this place of amusement always provides for first performances. Many actors and journalists were in front. Despite their presence the piece scored a success.

It is quite proper that nautical plays should crop forth at the same time when melodramas are the rage. Such plays were popular and contemporary with the melodramas of years ago. Old Shipmates is strong and breezy. It was received with great enthusiasm by the audience. There has been such a quantity of rank, idiotic nonsense on the stage that people are inclined to be more than half way friendly to a wholesome piece with a steadiness of purpose like Morris' work. The players and the author were called for frequently; but the latter was unable to respond to the public's demand, probably because that small-brained, selfish tyrant, the proprietor of the *Telegram*, actuated by motives akin to those that forbade a criticism of Old Shipmates appearing in the *Herald*, had instructed the dramatist to keep himself out of sight. At the end of each act Frank Mordaunt received a call, and showed his generosity by taking the company out with him.

The story of the play slightly resembles Hard Cash; but in many respects is original. The scene of the first act is laid on Staten Island, opening on a lawn in front of the villa belonging to Capt. Ned Witham (J. F. Hagan), a ship-chandler of New York, but formerly a sea captain and an old shipmate of one Capt. Lane, who is dead, but whose daughter Harriet (Georgia Cayvan) is the ward of Witham. The latter, having converted to his own use a large sum of money left in his hands by Capt. Lane for his daughter, conceives the idea of insuring himself against possible discovery and punishment of the theft by endeavoring to coerce his ward into a marriage with his son, Counsellor Witham (G. J. Henderson). Harriet dislikes the young man, and on his part there is no desire to form the union, as he wishes to wed Mrs. Cherry Jones (Addie Eaton), a rich widow, whom old Witham also wants to marry himself; but on his father explaining the desperate condition of his affairs and the necessity of his marrying Harriet if possible, he consents, and tries to induce her to agree to the match he has planned for her. This she refuses to do, and consequently incurs the wrath of old Witham, who threatens to turn her out on the world a pauper.

In the second act Captain Weathergage comes to her rescue, secretly offering Witham to give Harriet $6,000, which sum he has already deposited in the hands of Witham. This proposition places the old scamp in greater danger, as he has also appropriated Weathergage's six thousand. Dan Denny (Charles B. Waite), a boatsteerer, happens to be in possession of the evidence of the perfidy of Witham, as, at the time when Captain Lane gave the money to Witham to keep, Denny was present, and after the death of Lane, when Witham had torn up the receipt, Denny had put the pieces together and had since kept them securely tied up in a bag concealed in his breast. He unguardedly displays the receipt in Witham's house when they are alone, and Witham, not knowing how else to procure it, in a struggle which ensues after attempting to seize the paper, shoots Dan. Witham is discovered with the pistol in his hand, and confesses to have shot Dan, but claims to have done so by accident.

The Third Act opens, again, in the house of Witham; and, strange to say, all the characters appear quite unconcerned as to the recent tragedy, no mention being made as to how old Witham got out of his difficulty in regard to the supposed homicide. In this act Captain Weathergage declares his love to Harriet, and she acknowledges in a pretty, shy way, her reciprocation of his passion. Act Four takes place on board the whaler, *Aurora Borealis*, the scene showing the deck and beneath it the cabin. The ship is about to sail for Martha's Vineyard with the Commodore (J. H. Rowe), a great friend of Weathergage, Harriet and her maid Jenny (Louise Dillon) for passengers. Just as they are about to sail the *Aurora* is boarded by old Witham and his son, who are in search of Harriet, for whom they have obtained a writ of *habeas corpus*. They attempt to remove the girl, but are prevented by Captain Weathergage, who defies Witham, senior and junior, as well as the law of the State of New York. A struggle takes place between Witham and Weathergage. As the latter is about being worsted, Dan Denny, who has come unexpectedly to life, appears and vanquishes the villain. Then everything is fixed up satisfactorily, Captain Weathergage getting Harriet and the rest pairing off to the satisfaction of themselves and everybody else.

This is not a striking plot; but it is a good one, and the audience liked it. Mr. Mordaunt is a fine, versatile actor. In the part of Weathergage he presents a true picture of the hardy New England skipper—a character never before represented faithfully upon the stage. He is unconventional, forcible, and enlists the spectator's sympathy from the first act to the close. The serious scenes—especially those of a pathetic tendency—might be invested with a little more feeling; but aside from this we have no fault to find. J. F. Hagan was good, Charles D. Waite conventional to a degree, and G. J. Henderson fair. Addie Easton was tolerable as the Widow Jones, a superfluous character that was written in after the play was finished, to liven it up. It fails to produce that effect. Mrs. J. H. Rowe was capital as the Commodore. Louise Dillon, a bright little soubrette, was amusingly pert and coquettish as the maid. The part of Little Hattie fits Georgia Cayvan nicely; she acted charmingly. This talented lady is a disciple of the Ellen Terry school, as Ellen Terry is a disciple of the Oscar Wilde school. Remote as the connection with the apostle of the festive lily and the gorgeous sunflower may be, it is none the less to be deplored. The healthy flesh and-blood school is the only school after all, and Miss Cayvan should not allow affectation to take permanent root and destroy the natural abity with which Nature has generously endowed her. Despite the æstheticism of her movements, action and attitudes, Miss Cayvan could not help acting delightfully. But we prefer our Cayvan without an admixture of Wilde, per Terry.

The scenery was good—unusually so for this theatre. The set of the last act looks as if it had been hastily painted. Old Shipmates will run as long as the weather permits. It is a popular success.

* * *

Saturday night will see the last of Fogg's Ferry, when Rawdon Bruce will cease from troubling and the weary be at rest. Mr. Callahan's play has undergone several alterations since the first night. The glaring imperfections stand out in bolder outline for this reason. However, Minnie Maddern, and not the play, 's the thing at the Park. The bright little lady is brimful of natural fun and mischief, and she has the talent of illustrating these attributes to the complete delight of her audience. She will outshine Lotta when she gets a good piece. Monday next Julia A. Hunt appears for a few nights only. She belongs to a different type from Miss Maddern. The latter is what was known in the stage nomenclature of other days as a hoyden; Miss Hunt we understand is an *ingenue*, pure and simple. Her play Florinel, by Sydney Rosenfeld, is pretty, quiet and sentimental. It is serious without being heavy or sensational. The sound of its name conveys an idea of its character. On the road it has been stamped as a success, and the impersonation of Miss Hunt has been very highly commended. Nevertheless Florinel hasn't made money—because, so the author suggests, "it calls for appreciation from the cultivated classes." Such classes are believed to exist here. If not, there are dramatic critics—much the same thing—so Rosenfeld's "latest and best" stands a chance of clearing some profit.

* * *

Madame Dolaro, meeting with a liberal share of patronage, is continuing her Lesson in Love and First Night at the Bijou. Harry St. Maur's Lesson in Love has not been all in his eye; for Saturday last, while crossing beneath the Elevated railway, a bit of iron fell and struck into that delicate organ, necessitating a surgical operation and temporary retirement from the cast. We deplore the injury; but its effect—even though transient—is not precisely food for regret. Because Mr. St. Maur, whose professional position in London is not very exalted, by no means displays such a stock of talent as will enable him to benefit himself materially by a sojourn long or short in this country. He has several faults—the most marked one being his inability to act. It is to be feared he will not thrill with even an omelet souffle gratification—the sort of rise that falls as suddenly as it is obtained. New songs are introduced in the entertainment by Dolly every week, and the bill is thus made doubly pleasurable to those that visit the Bijou more than once during Madame's occupancy. The houses have been neither great nor small; but a steady flow of moderate patronage attests the hold Dolaro has upon New York in comedy as well as opera bouffe. She is badly managed and advertised, so what share of support is given her is due solely to her personal popularity. Manager McCaull has no connection with the engagement except in the relation of landlord to tenant; therefore no blame attaches to him. The newspaper announcements, prepared no doubt by Dolly herself, are gems of the style affected still in England by a certain class of provincial managers who suppose that a humility of expression adds weight to their "ads." The most abjectly deprecatory (and economical) of lines are the business notices of the star and her programme. It may be a better style in theory than the minstrelsy, circusy mode of advertising so widely prevalent, but it's not the style for go-ahead, independent, spread-eagle America—not by an overwhelming majority. It could be nobody's fault but her own if the public should give Dolaro a lesson in management while she is giving them her Lesson in Love.

* * *

All At Sea is really doing a phenomenal business at the San Francisco Opera House, considering the season and the fact that frivolous nonsense of a like nature has gone out of fashion; the people engaged are so clever, and their performance so amusing, that this is forgotten, and large audiences attend nightly. Mr. Clayton intends to take the advice of THE MIRROR. He will reorganize his troupe for next season, and have the piece rewritten; for although his people are in several instances exceptionally capable, in other instances they are some what the reverse, and All At Sea, as a vehicle for the fun of specialists or as any other kind of vehicle, is light waisted. The party will play in many large cities the coming season, John Stetson and a number of other prominent managers having given them dates.

* * *

The Professor moved down to the Windsor Monday night, leaving the Fourteenth Street Theatre to Frank Mordaunt. Charles McGeachy's fertile brain—or his Thesaurus—is taxed for fresh adjectives to describe Gillette's piece, and they are forthcoming. The Professor, according to this authority, is at once bright, clean, quaint, utique, witty and merry! There are love-making, billing, flirting, coquetting, fighting, frivolity and laughable situations. We devoutly hope none of these varied circumstances enter into the box-office or the green-room. The houses are good-sized, and a prosperous week may be relied on.

* * *

A mammoth company under C. H. Smith's pilotage is Uncle Tomming at Niblo's this week. There is a double supply of everything—Marks, Topsy, donkeys and bloodhounds.—Willie Edouin's Sparks are blazing at the Grand Opera House to the admiration of good sized audiences.—Eugenie Legrand appeared as Pauline Tuesday night at the Square, creating a good impression. Her tenancy of the theatre ends Saturday night. It has not been profitable. On Monday next The Living Age, a sensational drama, will be presented. It is said to contain many startling scenes and incidents. It has certainly been well advertised in advance.

* * *

The Mascot as given by the Norcross' company at the Germania is mightily attractive, and as this fact gets out, people are clustering in the theatre nightly. The Hess company gave Olivette Monday night in excellent fashion. Standard, Thursday, they will Pinafore us. At Tony Pastor's Patience was sung on the opening night of this week. Reviews of these performances will be found elsewhere in the Musical Mirror.

* * *

The Madison Square and Esmeralda are written so often by the pen that it is difficult to say much that is new in respect to either. Mrs. Burnett's play will fight it out on the long-run line all Summer. Marsden and Howard are preparing pieces for production in the Fall.

* * *

Next week will be the last of Squatter Sovereignty at the Comique, and then the theatre is to remain closed until Fall, unless the management rent it to one of the several parties that are negotiating with a view to opening it for a Summer term. The first year of the new theatre's existence has been exceedingly brilliant as well as prosperous, and the remarkable run of the current piece is matter for pleasant reflection. Next season's programme is already laid out. Two new local comedies are to be launched.

* * *

At Wallack's La Belle Russe, the "instant and triumphant success," is meeting with a fair amount of favor; but, if report speaks truly, its triumph is to be short-lived, for Arthur Wallack has brought back The Parvenu from London and it is soon to be produced. We have had several *parvenus*: Upper Crust, A Fool and His Money, That Man from Cattaraugus, etc.

* * *

When Jimmy Morrissey some weeks ago gravely announced his intention of appearing as Sir Clement Huntingford in The World at his own benefit, we put it down as one of the mad fancies of that mad individual, which, like thousands of similar ones, would never be put into execution. We were mistaken. Mr. Morrissey, D. V., will make an ass of himself at the Academy of Music on Monday night next, and will be assisted in so doing by Colville's World company, Signor Campanini—who sings for everybody's benefit—and R. E. Graham and Minnie Palmer. We have no more objection to Mr. Morrissey's taking a benefit than we have to our office-boy's profiting by one, although why he is entitled to it more than the other the public will not be likely to see. Outside of the profession, who regard him as a sort of myth, and the journalists, who look upon him as a silly, affected, insincere object for unlimited guying, the world knows nothing about the existence of such a being as Mr. Morrissey. The profession doesn't care to pay to see him; the press people are satisfied with their acquaintance with him off the stage, and why should the public go to see a man who, if he is a capable agent, gets sufficient hire from his manager, and stands in no need of pecuniary assistance from outside sources. If he did, there is a Fund provided to aid deserving professionals, to which the public has already generously contributed. A still greater reason why this benefit should not take place is Mr. Morrissey's advertised intention of playing the leading part in The World. This means a reproduction of the disgraceful scenes that attended the representations of that despicable charlatan, George, the so-called "Count Joannes;" for Morrissey has never played and possesses not the slightest qualifications for the business. His appearance is a dodge to catch the coppers of the other idiots who will go to see and laugh at the wretched exhibition he will make of himself. For Mr. Morrissey's sake we care nothing, but the stage should not be dragged into contempt by such miserable, catchpenny devices, and it is to be hoped that sensible people, contemplating the matter in its serious light, will not be trapped into giving encouragement to Mr. Morrissey's scheme.

* * *

Mr. Chipman's Checkered Life became extinct at the Fifth Avenue Saturday night, after one week of frightful business. The theatre is closed this week; but it is probable some of the innumerable queer combinations that are always itching to get into New York and never do, except after the closing of the regular season, will speedily find its way to the new, fresh-made grave of Chipman's hopes.

The Musical Mirror.

Olivette, as given by the Hess Opera company, now singing at the Standard Theatre, is an evenly good performance—notably the work of the orchestra and chorus, both of which are thoroughly efficient and admirably handled by the conductor. Henry Peakes is a good De Merimac—better than any we have seen in English, save only John Howson. Mr. James is very good as the Duc des Ifs—but not so good as Harry Leslie, who played the party with the Comley-Barton company, and gave such a piece of genre acting as we do not expect to see again very soon. But Mr. James is very good, nevertheless. James Peakes was the usual American Coquelicot. As the Countess, Adelaide Randall was really excellent; her singing was superb. Emma Ellsner was funny and pleasant as Olivette, and Mark Smith's Valentine was good as a baritone can be in a tenor part. Once more we call attention to the excellence of the orchestra, and we do most hopefully trust that the reaction in favor of proper instrumental support to the singers and coloring to the music which has set in of late will not fade away from too much "Thrift, thrift, Horatio!"

* * *

Patience, at Tony Pastor's Fourteenth Street Theatre, is not so good as the very funny version given there under Tony's own supervision some time ago. Miss Wentworth, although a very pleasing Patience, is not so charming as was Lilian Russell, who was beyond a doubt the best "Pretty girl milking her cow" we have had as yet. Maggie Duggan, a prime favorite of ours, was miscast as Lady Jane, and did not compare with May Irwin. Henri Laurent is a tenor, and Col. Calverly is, or ought to be, a baritone; therefore, Mr. Laurent cannot sing Col. Calverly—no fault of his, "Nature having otherwise purwided." But Mr. Pepper is a capital Duke of Dunstable. Alma Stanley is truly a "a trustee of Beauty" as Grosvenor, and, as might be expected from her Willie Spratley at Wallack's, acts the part to perfection. The chorus is good, though not so good as formerly. Rennie is funny, if extravagant, as Bunthorne, and Stanton quaint as the Major. The orchestra is, as usual, the weak point at this theatre. What a pity to spoil a good picture by begrudging it a decent frame. While the giving of comic opera was only a sketch in a series of variety performances, we could overlook much; but in a real opera company we are "nothing if not critical."

* * *

Mons. Juignet's concert at Irving Hall was a very enjoyable one, his own comic singing being a strong feature in the programme. Mr. Gottschalk sang the "Toreador" song from Carmen very well. Mlle. Estephe gave a *morceau* from "Les Noces d'Jeannette," without any voice, as only a French woman can. Mme. Bettini, on the contrary displayed a magnificent contralto in the great aria from La Favorita, "Oh mio Fernando," which (the voice, not the aria) would, if properly handled, put its owner into a front rank among vocalists, but which, at present, is but the rude block within which lies the perfect statue waiting the artist's skill to set it free. M. Carrano's flute solo was beyond all praise. As a flautist he is really first rate, and the applause that an enthusiastically followed his playing was truly well earned. Mme. Vanoni, in a quaint sketch with M. Juignet, and the Martens in their eternal mew-sic, "The Cats' Duet," made things lively.

* * *

The Mascotte, by the Norcross Comic Opera company, at the Germania Theatre, continues its run of good houses. This week Mr. Sturges plays Lorenzo instead of Mr. Norcross. The excellent orchestra, the full chorus, and the perfection of the get-up is the real excellence of this presentation. It is worth twice the admission money to hear the orchestra alone.

* * *

The testimonal concert given to the Meiggs Sisters at Chickering Hall, on May 22, was an exceptionally pleasant entertainment, well carried out. The Meiggs vocal quartette of two soprano and two alto voices has become well known amongst us ever since its first appearance in Collier's ill-fated Coney Island at the Union Square Theatre. Their repertoire might be amended. There are plenty of part-songs by Mendelssohn and others which, although written for male voices, would transpose admirably for female, and in the English collection of glees can be found some, such as "Hark! the Larks," or "Hail Smiling Morn," that would lend themselves delightfully to the purpose—nay, be all the better for the change. Mr. George Morgan kicked the great fugue from "Israel in Egypt," by Handel, out of the organ as only such a magnificent pedalist could do. Really Mr. Morgan may be almost classed among the *quadramani*, or four-handed animals, since his feet are, if anything, more agile than his hands. Hattie Schell sang Donizetti's "Quella Foute" nicely, but Tanbert's "Bird in Wood" exquisitely, with charming color and expression. Fred Harvey sang Beethoven's unapproachable tenor cantata, "Adelaide," purely and with good feeling of the composer's meaning; but it is a bit too exacting for his powers. On the other hand, his giving of Braham's darling old sea-song, "The Anchor's Weighed" was as nearly perfect as anything can be in this lower sphere of harmony, and we doubt if it has passed through the "Gates Ajar," even though Steinway's pianos are reported by several reliable mediums to be in constant use "up dar." Arbuckle played the cornet, and when one says that one says at the same time that he played it to perfection. Georgie Morgan not only plays the organ, as the rhyme says, but also writes songs; among which "Lost Hope" was very well sung by S. H. P. Meiggs, who has too many letters in his name, but is a good base singer for all that.

* * *

We little thought when we were noticing the performance of Mme. Anna de Bremont, the vocalist, lately, that she was to undergo such a sad bereavement as has been her fate to meet in the sudden death of her husband, M. Le Comte de Bremont, a true gentleman, an accomplished scholar and critic, and a physician of the first eminence. A short attack of acute pneumonia carried him off, after a very few days' illness, leaving an empty niche in the gallery of true men that will be felt by many a struggling artist whom he was always ready to give his valuable time and best advice without fee or reward. To his wife we will not offer the insult of commiseration. Such a loss is to be felt, not spoken of.

Mr. Caufman's New Play.

In response to a polite invitation from Mr. Alexander Caufman, a reporter of THE MIRROR was present at a reception given by the young star at his home in Brooklyn, on Friday evening last. There were present several newspaper representatives, as well as a number of well-known managers and actors, and the party was a congenial and pleasant one in every respect.

After some music, conversation and refreshment, Fred Marsden's play, Called to Account, which has been purchased by Mr. Caufman, was read. As a general thing, nothing is so tedious as the reading of a play; but on this occasion the work was done so well, and the play had so much of interest, life, action and novelty of construction in it, that the reading was pleasurable.

The play is strong in every part; each character is sharply defined; very little cutting will be necessary to make it acceptable in every particular. It certainly has literary merit and all the elements that go to make a play a popular success, and when placed in the hands of a strong company will no doubt be a fixture on the stage for some time. Mr. Marsden claims that it is the best play he has written. Mr. Caufman is now negotiating with various people, and says that he will have one of the best companies on the road next season.

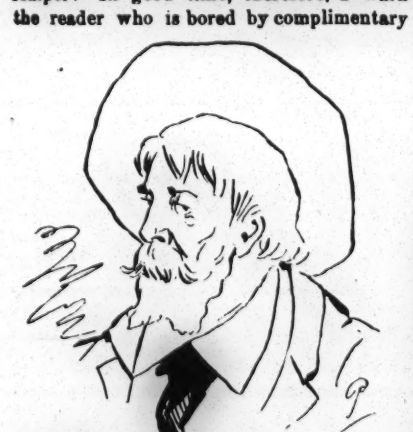
Pen and Pencil.

So delighted was I with the pleasure derived from a visit to Brooklyn to see A Square Man last week that the cynical Pencil became imbued with a certain amount of enthusiasm about the Wild Western Drama, and it required very little urging to fetch him and his sketch-book to the Park to jot

"Gerald White" & "Chip"

down pictures and impressions of Fogg's Ferry.

The play doesn't amount to much; but Minnie Maddern was a surprise. Even the eulogium of your adamantine critic hadn't prepared us for the treasure we found. She took yours truly by storm. What he's about to write is inspired by feelings quite the reverse of critical; for how can a fellow dissect a little party who is proof against the keenest scalpel? In good time, therefore, I warn the reader who is bored by complimentary



"Jim Bolton"

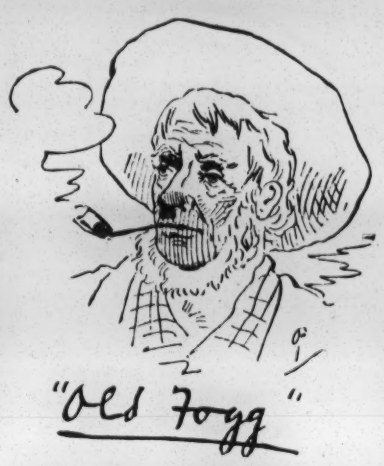
notices to glance at Pencil's pictures and then direct his optic to some other part of the paper. With a confident hand she wields the magic wand of Magnetism. Unlike the magnet that conceives an illogical passion for the silver churn, she exerts her attractive powers upon material that is responsive. The spectator is irresistibly drawn towards the lithe girlish figure of the little actress, the music of her voice and the simplicity of her ingenuous face. These things, allied with that magnetic power I have pointed out, give her great natural advantages. She seems to be conscientious and very anxious to please. Nearly everybody who drops ink for the newspapers has said her play is bad; so there is no need of my repeating such an universal

"Blanche Howard" and the "Judge"

opinion. I think that Marsden or Cazauran could doctor it up some; but the best thing for Havlin to do is to procure a new piece.

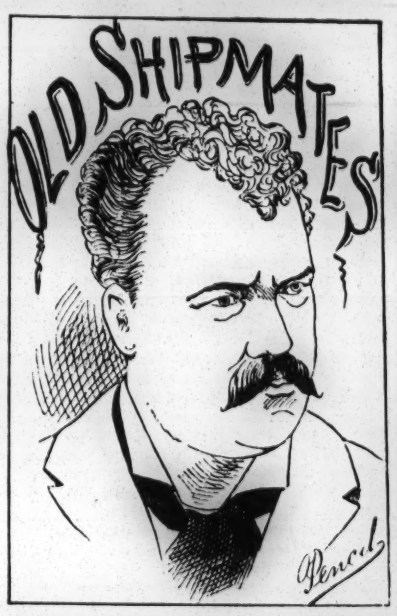
The company, outside of the lanky individual who burlesques the villain, is pretty good. The mounting is admirable, Henry Hoyt's share of the scenery, of course, leaving nothing to be desired.

The business this week is only fair; but better at that than I had expected. Miss Maddern might have stayed longer had she come in at the right time—it's foolish to suppose an apple-blossom will develop into fruit in December, and it's equally foolish to imagine a young attraction to draw much money in the dying week of May. Winter is not more unfriendly to apple blossoms than Summer weather is to new stars. Havlin's investment is safe, and with proper handling he should entertain no fear for the more important matter of Miss Maddern's future.



"Old Fogg"

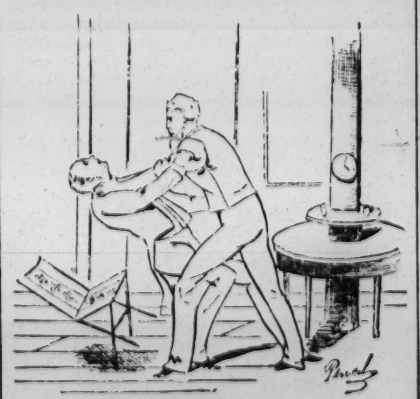
Pencil wasn't satisfied with the few sketches he got at Fogg's Ferry, so he prevailed upon the humble writer to visit Old Shipmates for more on Tuesday night. Morris' piece is better than I believed it to be. There is more crude promise in it of cleverer things hereafter than seemed possible. The dialogue is direct and forcible when it isn't strained; the story is treated skillfully and the characters are drawn with a keen understanding of human nature. There is considerable bunkum in



the play; but that one has to get used to, just as he must familiarize his nostrils with the smell of oakum aboard a Massachusetts whaler. There has never been a successful nautical drama that wasn't ballasted with it, and there never is likely to be one without it. The principal defect of Morris, as illustrated in Old Shipmates, seems to be a lack of inventive power. He has gone to Charles Reade and others, instead of his imagination, for the plot.

Capt Weathergage"

For a first attempt, and this is Morris maiden attempt at playwriting, I am given to understand Old Shipmates is quite a marvel. Strange to say, while they have not thrown themselves around his neck and wept for joy at his success, the dramatist's brethren of the quill have treated him very squarely. Indeed he could not have expected more kindness if he had been an Eng-



The struggle in the Cabins

lishman or hadn't been a journalist. I certainly expected the "boys"—as they are called in the familiar, I believe — would unanimously jump on Bob Tuesday.

Mordaunt as Weathergage is as bluff and hearty as a genuine New Bedford skipper, and the spectators appeared to recognise in the impersonation a strict adherence to real life. Miss Cayvan appears to better advan-

"Ke Commodore"

tage as an interesting object of a villain's attention than she did when passing through the tortures of the late White Slave. The rest of the company were very acceptable, and I enjoyed the whole performance much.

PEN.

Professional Doings.

—This is Gillette, "The Professor" of Madison Square. The present week at the Windsor closes his season of 1881 82. The company with two or three exceptions have been re-engaged for next season. "The Professor" bears the reputation of having spent the most money in newspaper advertising and recovered it with compound interest—like bread cast upon the waters.

—Agnes Booth underwent a serious surgical operation successfully last week.

—John Stetson has re-engaged Joseph Clare, the scenic artist of Booth's Theatre.

—Mr. Sam Fort, of Baltimore, would like to know the whereabouts of W. J. Comley.

—Fun on the Bristol opened its English season in Manchester, and is reported to have made quite a hit.

—W. H. Brown has severed his connection with Mr. Haverly, and is booking The White Slave for next season.

—Helen Blythe is offered the leading part in White Slave and to star as Felicia. Both offers have been refused.

—Mrs. Louisa Watson, late of the My Geraldine company, sails for Europe in the *Canada* to day (Thursday).

—Edgar L. Davenport has signed with the Madison Square to play Lord Travers in Hazel Kirke No. 3 next season.

—Madame Majeroni has closed her season as leading lady for the Hoey and Hardie company and is resting in the city.

—Booth's Theatre closed its doors for the season last Saturday, and will probably not open again until the third week in August.

—Robson and Crane have played Our Bachelors nearly 600 times. Sharps and Flats 469 times, and The Comedy of Errors 365 times.

—Edward Wodiska, a young actor who made a good reputation in Modjeska's company, has received several offers for leading business.

—Fred Warde says that Florence Elmore is the American ideal Juliet. Her friends propose that she shall star next season in the legitimate.

—A Morton House Minstrel troupe is the latest departure of the actors who haunt the Square. They perform late at night and intermittently.

—Mary Anderson has decided to spend a great portion of her vacation in Europe, dividing her time between London and a tour of the continent.

—Alice Gleason left last week for Boston to open with Halleck's company at the Gaiety next week, playing the soubrette part in Muldoon's Picnic.

—Etelka Wardell, who played Nance capitally in The White Slave, is a recent acquisition to the stage. She gives promise of a bright career.

—The Professor closes season at the Windsor this week. It will start on the road again October 1. The present season has been very profitable.

—James O Neill's season at the Windsor was so successful last week that he will return to that house next week and present The Ticket-of-Leave Man.

—Some judicious cutting and filling has been done with Fogg's Ferry since its first production, and Bruce Rawdon has given up the idea of proving an *alibi*.

—Henry E. Dixey will star in a new comedy next season, with E. E. Rice as manager. It is said John Stetson and Jake Nunnemacher are the backers of the venture.

—Bertha Welby is getting to be quite a noted horsewoman. Herself and the beautiful grey she rides every morning in the Park are the admiration of every one.

—Harry De Lorme, the tenor, has closed his engagement at Tony Pastor's Theatre, and is about to start on a few weeks' professional tour among the watering-places.

—Lewis Morrison was offered a part in The House of Mauprat by J. M. Hill. He declined because it was too villainous, and he is tired of being a rascal on the stage.

—George Holland will take a company to the Summer resorts, playing short engagements at each one, and presenting such plays as East Lynne, Camille, Led Astray, etc.

—Eben Plympton will appear as Dave Hardy in Esmeralda for the last time on Saturday evening. He goes to England to support Mr. Booth, who opens on June 26.

—Duff's closed quietly and without eliciting comment. In fact there has been little of that or anything else except internal discord about the place for several weeks past.

—E. M. Holland had to read Harry St. Maur's part at the Bijou on Saturday, that gentleman having met with an accident which came very near costing him one of his eyes.

—A London publication called *Something to Read* announces that "The Squire has been produced at Wallace's (?) Theatre in New York, with Rose Coghlen in the title role."

—Rodney S. Wires left last week for Montreal, where he will remain a couple of weeks, after which he will return to Rutland, Vermont, to spend the Summer at his home.

—The Windsor season, which was to have closed with The Professor on Saturday night, has been extended one week, during which James O'Neill will produce The Danicheffs.

—Joseph Wheelock and a company, including William Davidge and other capable artists, have been secured for The House of Mauprat, which will be produced in Chicago on June 5.

—E. G. Gilmore, manager of Niblo's Garden, invited the children from Ward's Island to be present at the matinee of Uncle Tom's Cabin yesterday, and they were there in large numbers.

—The *Herald* said on Monday that A Square Man would be brought out at the Brooklyn Novelty that evening. The newness was worn off at the Brooklyn Grand Opera House last week.

—Gustave Amberg and wife sailed on Saturday for Germany. Mr. Amberg will return in August with Mme. Geistinger and company for a tour of this country in German comedy and opera.

—Several Western managers who do not wish to visit New York this Summer have given the business of booking companies for their houses to R. L. Marsh, manager of the Milwaukee Opera House.

—The Grand Opera House will close its season on the 30th inst., after playing Willie Edouin's Sparks company ten days. The present lease expires at that time, and the house will pass into other hands.

—Business Manager Pierce, of the Academy of Music, Oswego, N. Y., informs us that there are letters in the Postoffice there for Sol Smith Russell (3), Abbott Opera company (2) and Crossen combination.

—W. H. Smith, manager of the People's Theatre, St. Louis, is thinking of taking a trip to Europe. He has been presented by the attaches of his theatre with a gold-headed cane, a chain and a $350 diamond ring.

—John Dillon captured Denver with his admirable performance of Pittacus Green in Hazel Kirke. The Western success of the Ellsler-Couldock company has thus far been very flattering. This company plays all the year round.

—Frank Irving, Frank Wills and O. C. Barr will take Our Pleasure Party for a Summer tour of the Thousand Islands, and if they don't make any money, expect at least to pay expenses while having a most pleasant season.

—E. R. Byram, advertising agent of the Boston Park Theatre, takes a benefit next week, when Miss Multon will be presented, with Agnes Villa in the title role, assisted by a cast made up from the best of the many professionals in the city.

—Two Brothers is the name of a new romantic melodrama purchased by E. M. Gardiner for James O'Neill. It is said to read well and to have some strong situations. It will be produced for the first time by Mr. O'Neill in Chicago, June 20.

—G. T. Ulmer telegraphs from Taunton, Mass.: "Lizzie May Ulmer and company a big boom. Newport, Fall River and Pawtucket aggregated $1,830." They are playing (by authority) The Danites, and Miss Ulmer is starring as Billy Piper.

—W. W. Maurice, having prosecuted commercial pursuits without profits, announces his intention of returning to the stage. He joins the Chanfraus for a Summer season at Bangor. His wife, Mary Maurice, is also a member of the same company.

—Frank Small has accepted the position of business manager for James O'Neill next season. Mr. O'Neill will star under the management of E. M. Gardner, beginning his season in Williamsburg September 4. Mr. Small has been treasurer for M. B. Curtis' Sam'l of Posen during the past season.

—Anna D'Arvini, who won many kind words for her clever readings at Steinway Hall some months ago, has been doing good work of late on the stage, and is spoken of in the highest terms by George Fawcett Rowe, with whom she played during his recent short Western trip. She is now a member or Eugenie Legrand's company. The lady seems to possess material which with care will develop into something of account.

—Jake Nunnemacher and Charles Frohman were down to the Tombs to see Leighton hung last Friday. What with the former's Western and the latter's clerical experience, they were enabled to look on the death without blanching, horrible as it was.

—E. V. Skinner and James Buckley, of the Erie road, are very happy over a friendly letter from Charley Frohman; but if you mention the accompanying souvenir of the two hundredth performance of Esmeralda, they get mad. They have good reason—it was a very practical joke.

—Frank Farrell deserves credit for the manner in which he worked up the boom for Miss Minnie Maddern at the same time he was at work for John T. Raymond. Farrell is a good agent, and his work is counting for his benefit. He has several offers for next season, but has accepted the one tendered by Lawrence Barrett.

—The Boston *Home Journal* says of a new American opera: "Among the new music received is a comic opera Incog in two acts, the libretto by J. J. M. D. and the music by Clarke W. Evans. The text of the opera is bright and spirited, the story interesting, and the music as tuneful and ear catching as Audran could have made it. The work is sure to meet with popular recognition."

—Joe Jefferson closes his Spring season on Saturday night, and will then go on a fishing excursion. In September he opens at the Union Square for six weeks, and will present a long list of old comedies, including The Rivals, The Poor Gentleman, The Heir at Law, etc. Mrs. John Drew and Frederic Robinson will remain as his principal support.

—Mrs. Fanny Wright, aunt of Alice Wright, the young lady member of the Harrisons Photos company who jumped from a window in Cleveland, writes from aboard the Alaska, May 2d, that she was then in mid-ocean in latitude, N. 40.33 and longitude, W. 21.01, and was enjoying one of the finest voyages on record.

—Lottie Church, at very short notice, assumed the part of Velontine, in A Celebrated Case, at the Windsor last week. Miss Church dressed the part very richly, and during the last nights of the week, when she had become more familiar with the lines and business, displayed much dramatic power in the rendition.

—R. L. Marsh, lately manager of the Opera House at Omaha, arrived in the city Monday and will remain during the Summer. Mr. Marsh has taken the management of the Opera House at Milwaukee, Wisconsin, Mr. Nunnemacher having given it up with the intention of settling in New York, where he will probably have a theatre shortly.

—At the recent reunion of the Army of the Tennessee in St. Louis an entertainment was given, at which Manager Charlie Pope recited Sheridan's Ride in such an artistic manner as to receive the most enthusiastic applause, during which General Sheridan himself stepped on the stage, and, taking the manager by the hand, shook it heartily. More enthusiasm and tableau.

—Starin, the steamboat man, is to set apart one island at his Glen Island resort up the Sound for an open-air theatre to be conducted after the plan of the *al fresco* theatres of Florence. A fine stage and other necessary adjuncts will be provided, and a first-class opera troupe secured for the Summer months. Eight thousand is the average number of daily visitors to Glen Island.

—Le Clair and Russell will abandon the variety stage at the close of this season and take the road with their own combination, under the management of Lucien Barnes, well-known as the one-time manager of various theatres in Northern and Canadian cities, and who was the manager for Baker and Farron on their leaving the variety business.

—The man Turner who, in an interview with THE MIRROR, represented himself as treasurer of the Hazel Kirke company No. 5, and made certain statements regarding the South, has been discharged by Charles Frohman. Turner only stated his own views of the South, and not those of the Madison Square management, which are directly opposite to those represented by Turner, the property man.

—Willis Ross, who has been re engaged as business manager of William Stafford for next season, has refused a flattering offer from King and Castle to attend to the Eastern business of a circuit of forty-odd towns they have formed in Missouri, Iowa and Kansas. This is the second offer Mr. Ross has refused from Western managers. But he will waive the cares of business for the present and spend the Summer in the Catskills.

—Lilian Olcott, who recently made her debut at Haverly's Brooklyn Theatre, is the daughter of a well to do physician of that city, and has had every advantage possible to obtain in the country. She has been a hard student for three years past, and great hopes are entertained for her future on the stage. She will star next season in a repertoire of legitimate dramas, supported by a well-selected company.

—Low's Opera House, Providence, R. I., will hereafter be known as Low's Grand Opera House. Manager William H. Low, Jr., who is in the city, says his season has been more successful than last, and that last season was more prosperous than the year preceding. Extensive improvements are to be made in the building, the most important being the erection of a three story addition on Westminster street, the leading thoroughfare of the city, giving a spacious 65x16 entrance to the house. In one of the upper stories the Elks will have a lodge-room. A gallery is to be added, increasing the seating capacity to 1,800. The old Union street entrance will be reserved for the gallery. The house is to be recarpeted throughout.

—The Madison Square offered $1,000 for the first week of Old Shipmates at the Fourteenth Street, in order to extend the run of The Professor.—E. J Buckley will play Dave, in Esmeralda, at the Madison Square during the Summer.—Fannie Reeves, a niece of Sims Reeves, the famous English tenor, will play Nora.—All the principals in Esmeralda are re-engaged, Eben Plympton excepted.—Kate McKinstry, a prominent amateur of Syracuse, is a recent accession, and will make her debut as Nora.—Louise Dillon will appear as Kate this Summer, and will travel next season.—It is stated on good authority that a new play will be produced at the Madison Square some time next season.—Forty one managers and agents have been engaged for the attractions of this house for next season, and the roster is now complete.—Annie Russell has been re engaged for four years.—Belle Jackson has been re-engaged to play the part of Daisy Brown in The Professor.

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

BOSTON.

The Boston Ideals, with Marie Stone, Tom Karl, Barnabee and Fessenden, the original Ideals, appeared at the Globe on Monday night in Patience, for the first time in this city, and have succeeded in crowding the spacious theatre to repletion at every performance. On the principle of the notes of the dying swan, great things were expected from the brilliant array of names in the cast of Patience, and I chronicle the fact that the impression created was by no means favorable. I do not intend to make comparisons with former productions of the work, as comparison is not criticism. Every work and every artist must be judged upon their own merits. One must place himself in the position of the artist—judge him from the standpoint he has chosen for himself, and then decide how true he has been to himself and to his theory of art. Mathilde Phillipps' Lady Jane was the best performance in the piece. She does not allow the character to pall a bit—and the moment an artist does that all merit is squeezed out of it. Miss Phillipps sang the music better than any of her predecessors in the role, her noble voice filling every essential in the score. Barnabee showed a good appreciation of the peculiarities of Bunthorne, and when he did not over-act was acceptable. Tom Karl sang Grosvenor well, but did not act it. W. H. Fessenden was not in good voice, and the music of the Duke suffered in consequence. Mr. Fessenden does not claim to be an actor and calls for no criticism. George Frothingham would have made a most excellent Major if he had only kept himself in restraint. Mr. Frothingham's tendency to exaggerate and self consciousness mars some efforts that might call for laudatory praise. W. H. McDonald's Colonel suffered somewhat in the singing, but made up in acting. Marie Stone and Geraldine Elmar exhibited all the vocal excellencies of Patience in its strongest light. Both ladies did fairly in their acting. Janet Edmondson as Lady Angela was one of the best performers in the piece, and reminded me of another lady who made so favorable an impression in this role when first presented in Boston. The chorus was very good, the Dragoons and rapturous maidens eliciting applause for their principal airs. This week, the Vokes Family in a varied bill, it being their last appearance previous to their departure for Europe.

A crowded house gave the warmest of welcomes to Sol Smith Russell at the Museum on his first appearance this season in the pretty play of Edgewood Folks. Mr. Russell's acting as Tom Dilloway, with his quaint inversion of phrases and quiet love of fun, was capitally expressed, as were also the several specialties introduced, the actor being obliged to answer encore upon encore. This is the last week of the regular dramatic season at the Museum. Hanlons on Monday, 29th.

Lights o' London, with the original New York cast of the Union Square Theatre company, at the Park all the week.

By invitation of Neil Burgess, the celebrated character actor and comedian, I attended the first performance of Josiah Allen's Wife at the Providence Opera House, Wednesday, 17th. The theatre was crowded with the friends of the star, who turned out *en masse* to give greeting to the new play. Every lady has read Marietta Holly's works, and it would be superfluous to go into the heart of the play. As a story it is very laughable and interesting, and after the pruning-knife and the blue pencil have been used in a generous manner, I have no doubt but Josiah Allen's Wife will become as popular as Widow Bedott. It is extremely mirth-provoking, abounding in witty dialogue and absurdly comic situations (in particular Samantha's wild ride at the conclusion of the second act), which followed each other with rapidity, and kept the audience in a roar of laughter. It would be difficult to conceive a more ludicrous piece of acting than the Samantha of Mr. Burgess. His impersonation of the character was throughout wonderfully realistic, and he displayed remarkable powers in delineating the eccentricities of a peculiar class of old women. The company in support was excellent, May Maddern doing well as Betsy Babbitt. That the new play will be a "go" I am sure, and I congratulate Mr. Burgess on having so valuable a play in his repertoire for next season.

The Howard did a capital business last week with Leavitt's Specialty company.—This week Snelbaker's Majestic combination. Wm. H. Gallagher, the popular treasurer, benefits here next week.

The Great American Casino opened on Monday night. Rice's Surprise Party in Cinderella at School, with Harry Dixey. Tight-rope walking, bicycle tournament, cadet band were some of the attractions. The Mascotte, Olivette, Patience, etc., are among the forthcoming attractions.

The Gaiety reopened on Monday night with Halleck's Variety company, consisting of Williams and Sullivan, Maffitt and Bartholomew, etc.

The Boylston Museum still open to good business.

Items: Frank Coulter is to be a member of the Boston Theatre company next season, and his opening part will be the inevitable Manuel Bond in Kit.—Neil Burgess and family and Mr. and Mrs. George W. Stoddart sail for Europe June 3. Mr. Stoddart will remain in Milan for a year.—N. W. Moreland, of the Chanfrau combination, is in the city.—Sig. Brocolini arrived here on Friday.—George H. Tyler's benefit at the Park Theatre June 3.—Lizzie May Ulmer played to good houses in Pawtucket, Newport and Fall River; business very large everywhere.—Fred Burgess, of the Neil Burgess company, will pass the summer at his home in Boston Highlands.—Mr. and Mrs. George F. De Vere were the recipients of many elegant presents on the occasion of the twenty-fifth anniversary of their marriage.—Lewis Baker, Hart Conway and May Maddern have been playing in Josiah Allen's Wife in Providence.—John McCullough and John T. Raymond will shortly be in Boston for a few days.—The late accident to J. B. Mason will prevent his visit to Europe this summer.—J. C. Fryer left Boston on Wednesday for New York.—Miss Nellie Larkelle will visit Europe this Summer on account of ill health.—The complimentary benefit to Charlie Wentworth promises to be a grand affair. Charlie is one of the best boys in the city.—Ben Tryon's benefit at the Globe June 5; a host of talent appear.—Sol Smith Russell will pass the Summer in this vicinity.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): The influx of strangers incident to the May Festival helped materially to swell the receipts during John McCullough's engagement past week. Both repertoire and support were substantially the same as on previous visit, and the admirers of robust tragedy applauded to the echo. The star's friends, who are legion, express astonishment that the same plays are presented each successive season, and claim that the genial John should "make Rome howl" in something more worthy of his efforts. Miss Kate Forsythe is steadily developing, and bids fair to prove a formidable rival to Mary Anderson in Shakesperean roles. Current week will be devoted to Harry Lewis' benefit 22d and Catharine Lewis and the Audran Comic Opera company remainder of week, which will practically terminate the season.

Robinson's Opera House (R. E. J. Miles, manager): Season closed. Will open early in September under the management of R. E. J. Miles.

Heuck's Opera House (James Collins, manager): Charlotte Thompson found her new version of Jane Eyre so profitable that its retention on the programme was necessarily enforced throughout the week. Maggie Mitchell had essayed the role at the Grand earlier in the season, but her rendition will in no respect bear favorable comparison with that of Miss Thompson. The support furnished was above the average, and included Mrs. J. R. Healey, an old favorite with Cincinnati amusement-goers, formerly connected with the stock company at the Grand. Leavitt's Rentz-Santley troupe is the current attraction, and will on the 29th be followed by Haverley's Patience company. The closing attraction of present season—Manager Collins' benefit—is announced for June 5.

Vine Street Opera House (Chas. S. Smith, manager): A series of crowded audiences and an unusually attractive programme were the marked features of the Gold Mines opening week. The Four Emeralds, James H. Cummings and Miss Virginia Ross were all warmly received. Queen Hetherington's vocal effusions were all of recent origin, and gained the deserving little artiste several encores. The present week's roster embraces among its attractions the Emmetts, Marsh Adams, Dolly Sharp, the Megatherian Four and Kelly and O'Brien. Paul Feine is in charge of the orchestral department, and his selections are invariably made up of the most popular music.

Coliseum Opera House (Jas. E. Fennessy, manager): Season closed.

Music Hall: The Fifth May Musical Festival was brought to a close 19th. Despite the fact that the small-pox scare militated against a large outside attendance, the week's receipts were something phenomenal and the varied programme offered was calculated to satisfy the most fastidious music lover. Materna's voice, like her physique, is of the ponderous order, but wonderfully clear and pleasing. And Candidus, while suffering by contrast with Campanini's graceful stage presence, displayed vocal qualities that ensured instant recognition. Cary, Whitney, Toedt and Remmerts, the remaining soloists, acquitted themselves to the satisfaction of their immense audiences, and came in for their share of applause, though Cary, perhaps, was accorded somewhat more than the others. The management estimate the expense of the Festival at $40,000, and the receipts will doubtless aggregate $10,000 in excess of those figures.

Items: John McCullough's second engagement proved a veritable bonanza for Manager Miles, and was owing to the sudden cancellation of the Tourists' date.—It is very probable that J. B. McElfatrick, of St. Louis, will be the architect of Manager Heuck's new theatre.—Robert Mack, lately in advance of the Oakes Bros.' Minstrels, has been compelled on account of sickness to sever his connection with the troupe, and is at present sojourning in this city.—There is no gainsaying the fact that M. B. Leavitt's "paper on the wall," announcing the advent of his Rentz Santley company, surpasses anything of the kind yet displayed in Cincinnati.—Business agent Grau, in advance of McCaull's Audran Comic Opera troupe, arrived 19th.—The Cincinnati Lodge of Elks opened their new quarters at No. 22 Vine street during the past week. The rooms, three in number, are very tastefully decorated and will accomodate an attendance of 400 persons.—The muchly talked of Dramatic Festival has lost its boom and now resolves into an engagement extraordinary at Bob Miles' Grand Opera House in October or November next, with Salvini as Othello, aided and abetted by Lawrence Barrett and John McCullough (the latter's engagement possible but not very probable)—"To such base uses may we come, Horatio." Rhea will be secured for Desdemona.—Manager Heuck's new theatre on the site of the present Coliseum, will have a frontage of 82 feet and a depth of 182, and will be constructed in the latest style of architecture.—The changes contemplated in the Grand by its new owner, David Sinton, will cost about $18,000.

BROOKLYN.

Park Theatre (Col. W. E. Sinn, manager): Ada Gray is the star for the present week. A new version of East Lynne is the attraction. A warm reception was given the star on Monday evening, at which performance souvenir portraits of Miss Gray were given the ladies. Next week, Humpty Dumpty.

Grand Opera House (Nick Norton, manager): Marie Prescott, supported by the stock, is doing Leah, the Forsaken. The proceeds of the week's engagement are to be donated by Miss Prescott and Hyde and Behman in aid of the Russian refugees. The receipts will undoubtedly be large.

Hyde and Behman's Theatre (E. D. Gooding, manager): The management are presenting a strong variety bill this week. Many bright and shining lights of the variety and minstrel stage have been engaged for the short season of one week.

Item: P. T. Barnum and Jumbo have taken possession of the entire city.—The Grand Opera House closes for the season on Saturday evening. Next Tuesday evening a benefit will be given Manager Norton. On Saturday evening of next week Annie Ward Tiffany and Frank Roche will be the recipient of a similar testimonial.

BROOKLYN, E. D.

Novelty Theatre (Theall & Williams, managers): The new play of The Square Man, which was first produced in Brooklyn last week, is presented here in the same good style as there, and is meeting with marked success. Next week, Fay Templeton Opera company.

Broadway Theatre (Maggie Weston, lessee and proprietress): H. W. Rightmire in The Two Wanderers, together with the usual variety bill, is presented this week.

Lee Avenue Baptist Church: A testimonial benefit was tendered to Oliver W. Wren at this place of amusement Monday evening. It was in charge of the friends of Mr. Wren in the Eastern District, in part composing members of the I. O. O. F. and American Legion of Honor. Many well known artists among them Miss Jeffreys Lewis, tendered their services, and the entertainment was certainly a great success, and showed in what high esteem Mr. Wren is held in the Eastern District of Brooklyn.

Item: The Barnum, Bailey and Hutchinson Circus combination are in Brooklyn this week, and although the Brooklyn correspondent will give fuller particulars of the show, it is but fair to say that the Eastern District was graced with the best street pageant ever witnessed here. Although the great Jumbo was not exhibited free, open cages showing the greater part of the menagerie were in order as distinguished from the usual procession of closed wagons. The great showman certainly deserves great credit, and Brooklynites will not be slow to show their appreciation.

BALTIMORE.

Holliday Street Theatre (John W. Albaugh, manager): Emily Rigl appeared throughout the week in Anson Pond's new drama, Her Atonement. Though the play is in some respects strong and the plot well wrought out, it needs a good deal of pruning. The character of Martha West Miss Rigl invests with a charm—as an emotional actress—which few possess in such a high degree. Martha West is a murderess, and as such is not entitled to sympathy; yet, with the fire and intensity of her emotions, she weaves such ineffable tenderness, such refinement of manner and all that is characteristic of true womanhood, that the feelings of the audience are carried with her altogether. Miss Rigl's creation of the character is an artistic piece of work of the highest order. In some respects the company was good. Felix Morris, as the French Valet, was excellent, and M. J. Jordan, as the detective, was very effective. G. W. Wessells' death scene in the first act was really fine—neither melo-dramatic nor overdrawn. Little Carrie Elberts deserves a word of praise. The piece was handsomely mounted. The departure of the regiment for the war, when a full brass band and troops in regimentals march across the stage, was quite a success. The trial scene in the court room was also a strong one. Charles L. Davis, as Alvin Joslin, opened to fair audience on Monday night. This is the last week of the season.

Ford's Opera House (John T. Ford, proprietor): Bishop opened on Monday to a good house, and his Middlewick, in Our Boys, was a very good performance. The support was excellent, notably the Talbott Champneys of W. H. Lytell. The characters of Mary and Violet were also excellently rendered by Mamie Magnus and Minnette Thompson. The comedy was followed by the roaring farce—1,000 Milliners Wanted, in which Bishop appeared as Mme. Vanderpants, and his son, C. J. Bishop, as Miss Smithers. Wednesday was given over to the annual benefit of the Free Summer Excursion Society, and, as usual, the house could not hold the vast numbers, who came to see Our Boys. Manager Ford informed those who could not get into the house that the tickets would be good for the following evening. Last week closed the regular season.

Front Street Theatre (Dan A. Kelly, manager): Attendance throughout the week was very large and the reception accorded the comedy, Mrs. Joshua Whitcomb, very cordial. Charles L. Howard made a hit in his successful creation of the character of Aunt Keziah. The support given by Minnie Doyle and Little Lorin was good. The olio preceding the comedy was varied and amusing. Harry Belmer is the dramatic star this week—he appears in the melo drama, entitled To the End of the World. The variety people billed are: Frank McNish and the Leland Sisters, Annie Boyd, Dolan and Lynch and Billy Kennedy.

Items: Manager Kernan of the Monumental Theatre is organizing a combination to go on the road next season with a spectacular piece, called Twelve Temptations. George R. Edeson will probably head the party.—The Baltimore Oratorio Society gave a very fine rendition of Israel in Egypt to crowded houses on Thursday and Friday nights of last week. The soloists were: Hattie E. Schell, soprano; Antonia Henne, alto; Christian Fritsch, tenor.—C. B. Bishop had a benefit at Ford's Opera House on Monday night, which was a substantial testimonal of the esteem in which the jolly doctor is held by the Baltimoreans.—Manager John T. Ford had a dinner given him last week by the members of the Grand Jury, of which body he was foreman.—Bartholomew's Educated Horses are billed to appear at Academy of Music for the week beginning 29th.—During the last act of Her Atonement at Holiday Street Theatre on Saturday afternoon, a lady sitting very near the stage in the orchestra fainted. Every effort was made to restore her to consciousness, and after the play—which was near the close at the time—she was laid upon the floor in the centre aisle, and Miss Rigl and Miss Hare came from behind the scenes and aided her friends in their efforts to revive the lady. When restored to consciousness she said she had been greatly affected by Miss Rigl's acting, and the terrible ordeal through which poor Martha West is supposed to be passing was too much for her nerves. Quite a compliment to Miss Rigl's acting.—On Wednesday night the Oratorio Society presented Professor Fincke, the musical director of the Society, with a very handsome mantel clock and a pair of magnificent bisque figures, as a token of their esteem.—The walking match season is still progressing at the Monumental Theatre.

ST. LOUIS.

Grand Opera House (John W. Norton, manager): Haverly's Mastodon Minstrels did a fair week's business. Roland Reed and Jennie Yeamans in Cheek 21st.

Pope's Theatre (Chas. R. Pope, manager): The Philadelphia Church Choir Opera company did a splendid week's business, the representation of Patience being the best yet given here. Haverly's Opera company with Emma Howson, Gertrude Orme and Louise Manfred as principals, opens 21st. La Mascotte and Patience will be given. The theatre will close for the season after Sunday 28th.

People's Theatre (W. H. Smith, manager): Corinne and her company of adult Merriemakers drew good audiences during the week just ending; they presenting Mascotte and Cinderella. Furnished Rooms to Rent will return 21st.

Items: The new garden theatre at the Pickwick Theatre is nearly completed and will be ready for the opening 29th.—The Summer season in St. Louis will be inaugurated 28th at the Lafayette Park Theatre. John J. Collins is the manager; Mr. Vosburg, stage director, and John W. Ransome, treasurer and business man. The opening attraction will be La Mascotte with Dora Gordon and a full company. Jeannie Winston joins the company late in the season. Uhrig's Cave, also under Mr. Collins' management, will open on the 29th, when The Passing Regiment will be the opening attraction. Professor Vogel of the Opera House and Olympic will furnish the music for both places, and Ernest Albert, scenic artist of Pope's, is engaged on new drop curtains and several handsome new sets of scenery.—The Hess Acme company will open the Pickwick for the Summer season, presenting The Widow at the initial performance.—The opera house season closes next week.—Assistant Treasurer Jameson's benefit at the People's was a deserved success.—James Hannerty of the Grand Opera House will have his event to-night. In connection therewith a very amusing blunder crept into Jim's window cards which stated that Haverly's *Untied* Minstrels would furnish the entertainment.—C. W. Blake, has been engaged to do musical comedy at the Park during the Summer season.—John Till and his remarkable Marionettes have been secured by John J. Collins to give matinee performances at Uhrig's Cave during the Summer.—Haverly's base ball nine beat the Philadelphia Church Choir team on the 19th, by a score of 31 to 9.—Minnie Maddern's success in Fogg's Ferry gives decided gratification to her many friends in this city.

PHILADELPHIA.

Chestnut Street Opera House (George K. Goodwin and J. Fred Zimmerman, managers): "Uncle Tom set to music" is not so attractive as Uncle Tom dramatized. It has some redeeming features about it, but as a whole it does not command any very grave consideration. The best thing that can be said of it is that it is thoroughly American. The music is by Caryl Florio and the libretto by H. Wayne Ellis. An octoroon, for whom Mrs. Stowe is not responsible, is added to the characters. Before Eva's death the octoroon joins Topsy, St. Clair and the Yankee aunt in a refrain entitled "'Tis Hard to Part." The music takes in a wide range. There are some very clever adaptations, but much of it is of the order of the negro minstrel. The scenery is good, and there is a very fair chorus. In the cast are Miss Fritch as Rosa, Miss Bates as Topsy, Mme. Lizzie Ingol as Miss Ophelia, Floranza d'Arona as Eliza and Cassie, Woolf D. Marks as Uncle Tom, Eugene O. Jepson as St. Clair, J. C. Taylor as George Harris and John V. Dailey as Haley and Legree.

Walnut (George K. Goodwin and S. F. Nixon, managers): Mlle. Rhea's week at the Walnut was highly successful. Her Camille, although not so artistic and forcible as that of Modjeska, had, nevertheless, many pleasing points about it. Its beauty, however, was greatly marred by a villainous support. Her Adrienne was much better and showed her to be an artist capable of fine work. The company had been improved, also, towards the end of the week, and the greatest evil remedied. On the 22d Mlle. Rhea played in Much Ado About Nothing. Her Beatrice fully sustained the pleasing impression left by her Adrienne. It was excellent—even brilliant. William Harris played Benedict.

Haverly's (W. H. Morton, manager): The Two Orphans continue. It will be followed next week by Walton's Whimsicality.

Items: The Eighth Street Theatre produced on Monday a spectacular drama called The Sea of Ice. Ladies received souvenirs.—Fred G. Maeder's comedy, Yours Truly, was performed at Wood's on Monday night.—A Square Man follows at the Walnut.—The Arch has closed for the season.—Simon Hassler's orchestra, for years at the Chestnut Street Theatre, now Haverly's, has been engaged for the Opera House for next season.

CHICAGO.

Hooley's Theatre (R. M. Hooley, manager): The Colonel at this theatre has been drawing large audiences, and on the whole has been favorably noticed. Aside from criticism, there was a noticeable appreciation by both press and people of the quick, clever dialogue,—in places. The Snake Charmer drew well, but after a fashion. The peculiar taste catered to responded in faithful attendance. Lilly Post, the singer of the company, received marked and deserved applause for her brave efforts to do well.

Haverly's Theatre (J. Fitzsimmons, assistant manager): Haverly's Patience company have not been well patronized. It could hardly be expected, after nine different troupes have given the opera here, five of which was at this same theatre.

McVicker's Theatre (J. H. McVicker, manager): The Ford Comic company left us sadder by their coming, and they wiser by their going. It was an unfortunate engagement.

The Academy (Dan Shelby, manager), with Barry Conlon in Garryowen, has done well. The Land League had the engagement, it is reported, under its patronage.

Thomas and his orchestra are here pounding away at rehearsals for the festival. The soloists are here also.

For this week (21st) Ranche No. 10 at McVicker's, Mastodons at Haverly's, Tourists at Hooley's, Giganteans at Hamlin's, Under the Gaslight at the Olympic.

Items: Hayden and Davis are determined to make a success of their amusement partnership, if hard work, money and careful selection of people will do it. To their Chicago Church Choir company they have added another valuable member — Dr. Barnes, a fine tenor and a cultivated musician.—Greene and Thompson's Chispa, another of their enterprises, is to have a New York opening this Summer. If the play has half a chance it is a sure go on its merits.—The Comley-Barton company will be at Haverly's during the Summer.—The Merry War will be produced at the Grand soon.—Lennox Jones' The Tourists next season.—Catherine Lewis is to head a company of her own next season; her tenor in view is a Swede; two new operas are to be added to repertoire.—Mlle. Litta is leading in Zenobia when produced here.—People with Tourists' party are: Mestayer, C. E. Evans, John Gilbert, J. H. Stuart, A. H. Bell, William Shrader, Carrie Swain, Theresa Vaughn, Mary Gray, Nellie Corbett.—Richmond in Our Candidate at Criterion 22d.—In first act of Olivette the veil worn by Miss Lewis caught fire; her hand was quite severely burned. The flames were quickly extinguished.

NEW ORLEANS.

Affairs dramatic here have been at a standstill for several weeks past; all our theatres are closed and the employes are taking a long resting spell after their Winter's labor.

Our two principal lakeside resorts are drawing large crowds nightly, the attractions being Herr Hoch, the famous German cornet soloist, at the Spanish Fort, and Levy at West End. Both of these tooters have crowds of admirers. It is claimed by many that, although Levy is decidedly the most taking, Hoch is the better musician. The latter confines himself strictly to interpreting the music *as written*; the former often abandons the score to indulge in fancy trills, frills and thrills, and prolonged notes and exhibitions of lip and lung power. But his playing is decidedly the more attractive of the two and draws larger crowd. It is said Levy is paid a salary of one thousand dollars a week for two weeks. Hoch will remain at the Fort for some time. Rumors has it that the proprietors of the latter place have dispatched an agent North to secure a comic opera company. This is a good move, and will pay. A few nights ago some young ladies and gentlemen (amateurs) of this city gave a very creditable performance of Esmeralda at a private residence. (Where's Frohman's Klaw?) Their success has prompted their friends to advise them to give a public performance of the same piece at the French Opera House in this city. Where is detective Marc Klaw? Patience will be performed by a clever company of amateurs for a charity benefit in a few days.

COLORADO.

DENVER.

Tabor Grand Opera House (W. H. Bush, manager): The Ellsler-Couldock-Hazel Kirk company closed a very successful engagement on the 13th playing during the week to $6,000. This week Barrett is playing to large audiences. Mr. Barrett bought the house and increased the admission to $1.50 choice seats. Mr. Bush is playing on a guaranty. Mitchell's Pleasure Party opening on the 22d.

Palace Theatre (Ed. Chase, proprietor): Alice Sherwood is the arrival. A good programme with Our Pleasure Party for the finale.

Items: Robinson's agent is here.—Captain Mapleson, son of the opera manager, is here looking after mining interests. He thinks it probable that Denver may have some Grand Opera during the Summer.

CONNECTICUT.

DANBURY.

Opera House (J. S. Taylor, manager): Helen Coleman's Widow Bedott company played to a slim house 18th. Nothing booked.

Arena: Barnum's Circus is billed for 29th.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): The week opened with Professor Carpenter, mesmerist, 15th, 16th, 17th and 18th, to good business. Kiralfy's Black Crook 19th and 20th and matinee 20th, which, in spite of rain and cloudy weather, played to $2,000. Nellie Larkelle's Stalacta, Sadie Bigelow's Amina, James S. Peters' Hertzog and George R. Edeson's Greppo are worthy of special mention. The Garnellas, Marten Family and Katsnoshin in their specialties earned great applause. Company closed their season here. Danites 22d to full house. Nancy Williams and Billy Piper by Lizzie May Ulmer, Sandy by W. H. Mitchell and the Judge by G. T. Ulmer did excellent work. Nothing booked.

American Theatre (W. S. Ross, manager): Opened week 22d by McCarthy's New York Specialty company, consisting of Murphy and Kelly, Gus Hill, Katie Cooper, Stansill and Ryan, Cooper Brothers, Pete Shaw and Coleman and McCarthy.

Items: Richard Foote came to Hartford last week to visit his relatives, the unhappy affair between him and his wife having been settled. Saturday night, while at his father's residence, there was more trouble between Foote and his wife and the family. The father of young Foote sent for an officer, who took the young tragedian to the station-house, where he remained until Sunday afternoon, when his wife and father withdrew the complaints against him and he was released.—W. W. Durand, advance agent Barnum-Bailey Shows, was in town over Sunday.

Arena: Barnum-London Shows booked for 5th of June.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): Booked: The Passing Regiment June 10, when the house will be closed for the season. The following attractions have played here the past season: Edwin Booth, Rose Eytinge, the Florences, Emma Abbott, Boston Ideals, Vokes Family, Denman Thompson, Steele Mackaye, Anna Dickinson, My Partner, After the Opera, All at Sea, Old Shipmates, Wilbur Opera company, Banker's Daughter, Hazel Kirke, Troubadours, Willie Edouin's Dreams, The Professor, Danites, Celebrated Case, Strategists, All the Rage, Kate Claxton, John T. Raymond, Our Goblins, Buffalo Bill, B. W., P. and W.'s Minstrels, Patience, Mme. Janauschek, Fanny Davenport, Pirates of Penzance, John A. Stevens, Baker and Farron, Barry and Fay, Hyde and Behman's company, Oliver Doud Byron, F. S. Chanfrau, the Knights, George Clarke, Joseph Murphy, Sol Smith Russell and others.

Item: Manager Delevan is in New York booking companies for next season. He has good reference in the above.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Penikeese was repeated 15th and 16th to the same crowded houses which greeted its first presentation. The Hanlon Brothers opened 18th, giving four performances to constantly increasing business. They made themselves everybody's favorites at once.

Grand Opera House (C. Peck, proprietor): Thom Thumb and wife have done a paying week's business and given good satisfaction.

New Haven Opera House (Minnie Cummings, lessee): Uninterrupted quiet at this house for the past month. Nothing announced.

American Theatre (Press Eldridge, manager): To succeed the excellent company of the past week we are to have Frank Jones

and Alice Montague, besides the Muldoon Quartette, Charles Turner, Nellie Germon, Foster and Hughes, Bella Preston, Goodwin, George Hermann and George Harris.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Margaret Lanner in The New Magdalen and Princess of Bagdad, 18th, 19th and 20th was quite successful. The support, with two or three exceptions, was not very good, most of them not being up in their lines. Equine Paradox this week. Chimes of Normandy, by Operatic Association for Manager Kinsley's benefit, 29th, closes season.

Ford's Opera House (John T. Ford, manager): Benefit of Joseph S. Sessford, treasurer of this house, 23d. C. B. Bishop as Major Wellington De Boots.

Capital Theatre (Jake Budd, manager): The New York combination and the Fannie Prestige combination in grand bill this week.

Items: At Driver's Summer Garden the principal attractions are the Man Fish, the Water Queen and Professor Sawyer on musical glasses.—Margaret Lanner goes from here to Norfolk and Portsmouth.

ILLINOIS.

BLOOMINGTON.

Opera House(Tillotson and Fells, managers): Roland Reed in Cheek, was the attraction 17th, to a large audience. The play was well received. Booked: Robert McWade, 25th.

Durley Hall (Tillotson and Fell, managers): Nothing since my last letter.

Items: Mr. Mortimer, of the Roland Reed company had quite a row with the Hamlin Wizard Oil company when here. The Wizard Oil people agreed to close their street concert at eight o'clock, but continued until half-past. When they presented themselves at the Opera House, he refused to admit them. Considerable loud talk was indulged in on both sides, but the Hamlin people finally withdrew. Sidney Burt is one of the party.

FREEPORT.

Wilcoxon's Opera House (T. D. Wilcoxon, manager): Duprez and Benedict's Minstrels played here 16th to a very large audience, giving poor satisfaction. Nothing booked.

JACKSONVILLE.

Opera House: Smith's Furnished Rooms 19th to small house. Booked: Robert McWade in Rip Van Winkle June 1; Ford's Opera company 2d.

Arena: Batcheller and Doris' Circus comes 31st.

JOLIET.

Opera House (E. S. Barney, manager): Forbe's Dramatic company opened in Over the Hill to the Poorhouse 11th, 12th and 13th, to a business that promised a shorter road to the poorhouse. On Friday, Forbes meanly deserted his company leaving unpaid bills and salaries. The company were tendered a benefit Saturday by Manager Barney. Enough seats are already sold to insure Robert McWade a good house 22d. Jane Coombs comes 23d.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Leavitt's Gigantean Minstrels appeared 16th to good house. The company is a large and exceptionally funny one and rendered a grand bill from top to bottom. Notable among the attractions was the fine singing and music of orchestra. Roland Reed and excellent company appeared in the new comedy, Cheek, 19th for benefit of Dr. Marks, to an $800 house. The characters were ably sustained throughout, we may mention Roland Reed, Miss Yeamans and Agnes Herndon particularly. The doctor may well be proud of his benefit, as it assures him that his endeavors to please are appreciated. Bookings: Janauschek 22d; Rentz Santley company 25th.

ROCKFORD.

New Opera House (J. P. Norman, manager): B., W., P. and W's. Minstrels 12th to a large house. Duprez and Benedict's Minstrels gave a fair performance 17th to good business. Little of importance booked for balance of the season.

Arena: Sells Bros.' Circus billed for June 6th.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Leavitt's Gigantean Minstrels gave performance 15th, to a very light house. The benefit of the ushers of the house, which occurred on the 18th, was a complete success. The entertainment of the evening was furnished by C. H. Smith's Furnished Rooms company. Roland Reed, supported by an excellent company, plays Cheek 20th. They were announced to appear 19th, but changed their date. Ford's Comic Opera company comes 29th.

Arena: Batchellor and Doris' Circus and Menagerie, 30th.

Item: George M. Chatterton, Jr., of the Opera House, is at present in New York.

INDIANA.

INDIANAPOLIS.

It has been a bad week for dramatic correspondents. All the theatres closed except the Zoo, and items very scarce.

Grand Opera House: The Audran Opera company in Olivette, 22d, with Catherine Lewis in the title role. Charles E. Ford's Opera company will follow 23d and 24th, in a return engagement, appearing in Billee Taylor and Manola. Claude Duval was announced for the opening night, but Billee Taylor was substituted. The first-named would have drawn well, as it has never been presented here.

Zoo Theatre (Gilmore and Whallen, proprietors): King and Castle's Celebrities drew fine crowds. This theatre has a monopoly of the amusement business now. The bill for next week is excellent. As soon as it quits raining, Manager Gilmore will open his elevated gardens over the theatre. Gardens, elevated or otherwise, would not be popular this weather.

Items: About all the theatrical people have left town for the Summer.—Will English will go to New York as soon as he has strengthened his political fences so that he can leave them.—By the way, it will be just as well for the Madison Square company not to secure a date at Greencastle Ind., next season. A company of stars selected from the college students there, will play Esmeralda soon, and it is not probable that the people will care to afterwards see an inferior rendition of this play.—Clara Hyatt, of the Madison Square Theatre, is at home. She has an engagement at Wallack's for next season.

KOKOMO.

Kokomo Opera House (H. E. Henderson, manager): Harry Webber comes 25th in Nip and Tuck.

Arena: W. W. Cole's Circus comes June 20.

PERU.

Concord Theatre (L. M. Clark, manager): Nothing the past week. Booked: Harry Webber in Nip and Tuck 26th. This will close the season here.

IOWA.

BURLINGTON.

New Opera House (George A. Duncan, manager): Leavitt's Gigantean Minstrels appeared 18th to a large and well pleased audience, and gave what was generally conceded to be the best entertainment of the class that has been seen here this season. Booked: Furnished Rooms combination 25th and 26th; Robert McWade 29th; Tony Denier's H. D. company 31st; Frank Mayo comes later.

Grimes' Opera House, (R. M. Washburn, manager): Professor Starkweather's lectures on the Orient, with panoramic illustrations, 18th, 19th, 20th and 21st to moderate houses. Booked: Leavitt's Rentz Santley Minstrels 24th.

Item: M. B. Leavitt was in town a couple of days last week. He came here to meet meet his Giganteans.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): The Remenyi concert company missed the train and could not appear on the 12th as advertised, but gave a matinee on the 13th to fair business. Concertised at Glenwood that evening and returned the 14th and gave a sacred concert in the evening to good house. Frank Mayo in Davy Crockett is billed for the 23d.

DUBUQUE.

Opera House (Duncan and Waller, manager): Duprez and Benedict's Minstrels came 13th to good business, the company is about the weakest of the season. Janauschek appears 26th in Mother and Son. Tony Denier is billed heavily for 27th.

Item: Nat Childs, Janauschek's agent, reports the past season the best of the past five.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): Amusements dull. Leavitt's Gigantean Minstrels 17th to poor house. Performance excellent. Booked: Robert McWade 30th in Rip Van Winkle. Lawrence Barrett June 3 in Richelieu.

Arena: Coup's Circus June 24. The Cooper and Jackson Circus was attached at Creston and have suspended operations.

KANSAS.

ATCHISON.

Dramatic items unusually light this month. Coming: Nat Goodwin 25th; Frank Mayo 26th and Lawrence Barrett 31st.

LEAVENWORTH.

New Opera House (D. Atchison, manager,: Coming: Nat Goodwin 23d and 24th.

Opera House (A. F. Wood, manager): Janauschek played Mary Stuart 18th to large audience. Support fair.

TOPEKA.

Topeka Opera House (Lester Crawford, manager), has been closed for past week. Booked: Nat Goodwin 22d; Frank Mayo 31st; Lawrence Barrett June 1.

Theatre Comique (William McAvoy, manager): New people: DeArley Sisters, Elsie Simpson, Jennie Fowler and Woolf and Ryan; business large.

Park Theatre (W. H. Green, manager): Opens Saturday night with brilliant prospects. It is the finest vaudeville theatre West of Chicago.

Items: Manager Crawford is in New York booking attractions for next season.—C. F. Craig, manager of Tootles' Opera House, St. Joe, is in the city.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Closed for the past four weeks. Booked: Ford's Comic Opera company 25th, 26th and 27th.

Opera House (John T. Macauley, manager): Closed and nothing booked.

Masonic Temple (W. B. Meffert, manager): Closed and nothing booked.

Buckingham Theatre (John H. Whallen, manager): Only house open in the city at present, and of course enjoys a good business. This week King and Castle's combination is the attraction, being the last week of the season.

Items: Robert Miles, of Cincinnati, and John W. Norton, of St. Louis, were in the city this week taking in the races. The genial Miles dropped $2,000 on the favorites —The suit of Manager Whallen, of the Buckingham, against Mr. Judah, owner of the Metropolitan, for $25,000 damages, was settled this week in favor of Mr. Whallen for one cent. The suit grew out of an article published in a dramatic paper. The local papers have been full of the nasty details, and the public are glad the trial is over.—The engagement of the Ford combination at Macauley's this week will be the last of the season.—The Buckingham is to be reconstructed during the Summer.—Mr. Meffert, manager of the new Temple Theatre, is making some good arrangements for next season.—John Macauley says that he is going to fit his house up in first-class style during the Summer.—Mr. Borden will run Woodland Garden during the Summer the same as heretofore, giving a good variety show.—Tom Nolan is summering here.

MAINE.

BIDDEFORD.

George Holland's Colonel company 10th to poor house. Jollities 16th to large house. Booked: T. W. Keene 22d; White and Parson's Comedy company.

Item: Stanley Felch, of the Jollities, received news of the death of his little boy just before going upon the stage.

BANGOR.

Bangor Opera House (Frank A. Owen, manager): Chanfrau's company opened their Summer season here with Camille to rather poor business. They gave London Assurance to a good house; played East Lynne at matinee and in the evening Kit to good business. T. W. Keene 26th. Joseph Jefferson 27th in Rip at matinee and the Rivals in the evening. The party close the season here and Jefferson and sons go on a fishing excursion in the "Down East" wilds.

Item: W. W. Maurice, engaged for principal comedian with the Chanfrau-Tayleure company, disappeared mysteriously in Boston the 16th while en route from New York to Bangor, and has not been heard from since. Temporary insanity the supposed cause. He leaves a wife and child in Philadelphia.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): Manager Curtis gave Salsbury's Troubadours a certainty for six performances in the State, and two of them at his house, before large audiences. The Brook and Greenroom Fun were given in the order named and with great success. Jefferson as Bob Acres 25th. The season closes here June 1.

MASSACHUSETTS.

CHELSEA.

Academy of Music (J. B. Field, manager): Salsbury's Troubadours in Greenroom Fun; it took with a very large audience, the occasion being Manager Field's benefit. He was made happy by the result.

FALL RIVER.

Academy of Music (J. S. Borden, treasurer): The Danites 13th to a good house. Lizzie May Ulmer as Billy Piper is very good.

Item: Wally Ward, whose company collapsed in Taunton last Saturday night, is manager of the Opera House here. Mr. Ward closed his house in February and took to the road, business being very poor here.

HOLYOKE.

Holyoke Opera House (Chase Bros., managers): Kiralty Bros.' Black Crook 17th to large business. The Strakosch Opera company failed to appear 16th on account of sickness of Kellogg. The whole house had been sold in advance.

City Hall: The Grand Musical Convention, with Carl Zerrahn of Boston, conductor, and Charles Adams, D. M. Bobbock and Mrs. H. K. Knowles, soloists, gave four concerts, commencing 16th, to large houses. The local society, under whose management the convention was given, is the Holyoke Choral Union.

LOWELL.

Huntington Hall (H. A. Rugg, manager): Kiralfy's Black Crook 16th to large house; the variety portion of the programme was the best seen here this season. Joseph Jefferson in The Rivals 18th to a fair house.

Music Hall (Simons and Emery, lessees): Salsbury's Troubadours in The Brook 17th to a moderately full house.

TAUNTON.

Music Hall (A. B. White, proprietor): Joseph Jefferson in The Rivals 15th to a large audience. Danites, with Lizzie May Ulmer as Billy Piper, 19th to a fair house.

WORCESTER.

Music Hall (R. M. Reynolds, manager): T. W. Keene in Richard III. 17th to a good house. His impersonation of Richard was one of the best ever seen here. Well supported. Booked: San Francisco Minstrels 26th; Vokes Family 30th.

WALTHAM.

Music Hall (R. B. Foster, manager): The attaches are to receive a benefit 23d, the attraction being the Boston Museum company in A Scrap of Paper. Nothing booked.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House: Willie Edouin's Sparks company presented their revised edition of Dreams to good houses the first two nights of past week. In some respects the plays (?) has been improved; but the company is an inferior one to that which first appeared here. Gus Williams appeared the last two nights of the week, thereby closing his season—which, by the way, has been a remarkable successful one. Our German Senator was given twice and Professor Keiser, alias Wanted a Carpenter, for the matinee. This week B., W., P. and W.'s Minstrels 22d, one night only. Charlotte Thompson three nights in Jane Eyre, begin ning Thursday.

Detroit Opera House: Closed.

Park Theatre: T. W. Ransone's combination played to good houses past week. This week the Muldoon-Whistler combination.

Items: Charles A. Shaw, manager of the Detroit, is at the Morton House in New York, and writes us that his success in bookings for next season is surprisingly good.—Managers Whiting, *pere et fils*, report all dates for next season filled. Nothing succeeds like success!—Anton Strelezki writes a card from New Orleans to *Music* which verifies my statements about Zielinski, of this city, who has made such an ass of himself by abusing the first-named musician through the columns of *Chaff*, of which Zielinski is musical critic; and who, under the nom de plume of "Wotan" praises and puffs himself, while at the same time abusing far better musicians. I know neither parties personally, but I *do* know that Strelezki does not make himself obnoxious at public concerts and entertainments by airing his opinions of other musicians, as does this Zielinski.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): B., W., P. and W.'s Minstrels, 16th, to a large house. The performance was a repetition of that given by the same company when they last appeared here, but was thoroughly enjoyed by the large audience present. Jay Rial's U. T. company to poor business; company fair. Booked: Gus Williams in Wanted, a Carpenter, 25th; Lee and Rix's Celebrated Case company, 26th; Anna Dickinson in Hamlet, 29th; Lawrence Barrett, June 13; Tony Pastor, 20th.

KALAMAZOO.

Academy of Music (John V. Redpath, manager): Coming: Lawrence's Danicheffs company 24th; Madame Janauschek in Bleak House 29th.

Kalamazoo Opera House (C. H. Chase, manager): Jay Rial's U. T. C. 18th to fair business.

Arena: Adam Forepaugh is billed for June 10.

MINNESOTA.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Frank Mayo's David Crockett 11th to full house; Rentz Minstrels 15th to light house; Tony Denier's Humpty Dumpty 17th to large and fashionable audience. Booked: Jolly Bachelors 30th and 31st; European Mastodons June 8; Tony Pastor 15th; Lilliputian Opera company 16th and 17th. May 11 was anniversary of the opening of our beautiful Opera House; there has been seventy-nine entertainments the past year. Opera House has been a grand success.

ST. PAUL.

Opera House (Charles Hains, manager): Frank Mayo as Davy Crockett 15th drew a crowded house. Mr. Mayo's manly impersonation of Davy Crockett, and Laura G. Clancey's natural and charming impersonation of Eleonor Vaughan, drew forth unbounded applause; the performance proved highly satisfactory, A very stormy night 18th, yet Tony Denier's Humpty Dumpty company drew a large house; they gave a very good performance.

MISSOURI.

KANSAS CITY.

Coates' Opera House (M. H. Hudson, manager): Mitchell's Pleasure Party 12th and 13th and matinee in Our Goblins ond My Brudder-in-Law to good business. Janauschek 19th and 20th and matinee in Bleak House, Mother and Son and Mary Stuart; good sale of seats, indicating fair business. Booked: Charlotte Thompson June 2 and 3.

Items: The new Gillis Opera House, for the erection of which $150,000 was bequeathed, is approaching completion. This is to be a model house, will seat 1,600 and will open about the beginning of the season. —Mr. and Mrs. Henry Osburn, dramatic artists, are in the city, designing to give musical and literary entertainments and appear for Associations in good-standing.

SEDALIA.

Smith's Opera House (George T. Brown & Co. managers): Genevieve Rogers and Frank E. Aiken began a week's engagement 15th and have appeared in a round of good plays; though their engagement has been a very artistic one, they being nightly called before the curtain, business has been very light; supporting company fair.

NEBRASKA.

LINCOLN.

Opera House (Ed. A. Church, manager): Business for the Forhan Dramatic company was worse the second week, if that be possible, than the first. May Wheeler, the star, and her husband, Percy Brooke, leave the company here and return to Chicago for the Summer. The company was reorganized this week for the Summer season, with Bessie Clark as leading lady. Clay C. Cox, a promising amateur actor of this city, of whom mention has been made before, has joined the company for the Summer tour. They open at Hamberg, Iowa, 18th. Janauschek gave Mother and Son 15th to packed house: Booked: Frank Mayo 26th; Lawrence Barrett 29th; Comley-Barton Comic Opera company 30th and 31st; Nat Goodwin, June 5th; Tony Denier 8th.

Arena: Sells Brothers Consolidated Railroad Shows exhibited to fairly filled tents 13th. Cooper Jackson and company circus is doing the small towns of the State.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): Lawrence Barrett closed a very successful engagement of three nights and matinee 13th. Janauschek closed a two night engagement 17th. The business was very light, but quite as good as the bad company deserved. Frank Mayo will give Davy Crockett 24th.

Academy of Music (Nugent, Glenn & Co.): This old house was opened as a variety theatre 13th to a tremendous crowd. A first-rate bill of specialties was given and the new departure successfully begun. House open every night; change of bill every week.

NEW HAMPSHIRE.

KEENE.

A minstrel troupe left here 17th for a short Summer tour of six or eight weeks. Among the performers are: Ed Woods, formerly with Whitmore and Clark's Minstrels; Coffey and Burke, late of Baird's Minstrels; George Ladd and Charles Sullivan, variety performers. Sam Weston is expected to join them. Fred Straffin, formerly with Anthony and Ellis, is business manager. They gave their first performance at Marlborough to a fair house.

Item: Venie Thompson, daughter of Den Thompson, will be married 24th to Edward McFarland, of Philadelphia.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Salsbury's Troubadours pleased a fair audience 18th with The Brook. T. W. Keene played Richard III. 19th. The ushers will have a benefit 24th.

Smyth's Opera House (John Shirley, manager): White and Parsons' Comedy company drew a very small house 17th.

Items: Keene put up the finest window hangers ever seen in this city.—The dramatic department of one of our daily papers recently announced that Ben Maginley would soon appear in a new play called "The Union Square Man." How is that for a title?

NEW JERSEY.

JERSEY CITY.

Academy of Music (W. H. Brown, manager:) House closed week of 17th. George H. Adams' H. D. 27th.

ORANGE.

Orange Music Hall (G. P. Kingsley, manager): This, the second and most successful season, was brought to a close by Mme. Gerster's farewell concert 17th. I am safe in saying that no one has as yet appeared here who has been greeted with such an ovation, or been listened to with more marked attention. Mme. Gerster was assisted by Mme. Chatterton Bohrer, Master Michael Banner and the Temple Quartette.

Items: Music Hall, erected in 1880, has a seating capacity of 950, and its interior decorations and acoustic properties have been highly praised by all visiting companies. Under the present efficient management, none but strictly reputable companies have been permitted to perform here, and as a natural consequence the public seldom fail to show their appreciation of a good play and always fill the house at a "tone" concert. The high character of the concerts here given has made Orange the center for concert attending people from all surrounding places. Among the many patrons of the Hall may be mentioned Mayor Hartford, Austin Colgate, Edward Skillen, J. O. Ward, George Lindsley, O. S. Carter, Dr. William Pierson, Jr., F. M. Hoag and Messrs. Martin, Heald, Frazer and Seabury. During this season many of the standard metropolitan attractions have been well presented and favorably received, and besides which may be mentioned the five subscription concerts by Theodore Thomas and orchestra, assisted by eminent vocal talent on each occasion; the Kellogg Concert, at which besides Miss Kellogg, there appeared Clara Poole, Tagliapietra, Brignoli and Adamowski; the Cary Concert, in which Miss Cary, Mrs. Morgan, Mme. Chatterton-Bohrer and the Temple Quartette took part.—Patience, presented by Rice's company, drew a crowded house, and fair audiences greeted Gorman's company on two different occasions. Pinafore, by the latter company, proved a drawing card.—The Madison Square successes, Hazel Kirke and The Professor, drew crowded houses, as did Steele Mackaye in Won at Last.—Wallack's company expressed themselves as satisfied with their reception on three different occasions, when London Assurance, Old Heads and Young Hearts, and The Rivals were presented.—Hague's British Minstrels will be met by a larger audience when they come again, which it would be hard to say of the San Franciscos, as they filled the house to overflowing. —Herrmann has mystified good-sized audiences on three visits.—George F. Rowe in Brass, the Leonard Grover company in Our Boarding House, Chanfrau in Kit, the Florences in The Mighty Dollar, Gus Williams in Wanted, A Carpenter, John E. Owens in Solon Shingle and The Victims, Salsbury's Troubadours in Greenroom Fun, The Passing Regiment and John T. Raymond may be mentioned as having drawn almost equally good audiences.

TRENTON.

Taylor Opera House (John Taylor, manager): This is the first week this season that there has been no performance. Helen Blythe, announced for 19th and 20th, cancelled on account of sickness.

Grand Central Garden (John Winter, proprietor): Business past week has been only fair. Departures: Dan Nash, Moya Carleton, The Landis, James C. Vincent. Announcements: Allen Sisters, Robert Watson, Shields and Richmond.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): Frank Mordaunt 19th and 20th in Old Shipmates. Return engagement to light receipts. Mordaunt's characterization of the bluff, kind hearted sailor, has not changed materially since his first appearance here, except, perhaps, a slight toning down in some scenes,—a process which might be carried still further with good effect. The new supporting company does very good work with the material allowed, especially Georgia Cayvan, as the lass who loves the sailor. Coming: The Passing Regiment 22d, three nights and matinee.

Tweddle Hall (P. J. Callan, manager): House closed.

Music Hall (George E. Oliver, manager): Manager's benefit 17th. Minnie Hauk in Carmen to good house. Both the star and company were somewhat demoralised, by the trials and tribulations which preceded their appearance here, and as a result the opera was not sung as it should have been. No announcements for this week.

Levantine's Theatre (F. F. Levantine, manager): Big bill, including Original Big Four announced for week of 22d.

BUFFALO.

Academy of Music (Meech Bros., managers): Anna Dickinson in Hamlet 15th to 17th, to moderate houses. This was the only attraction. Booked: Charlotte Thompson in Jane Eyre 22d, three nights; Passing Regiment last half of week.

St. James Hall (Carmichael and Grimard, lessees): Uncle Tom for two nights, and Fay Templeton's Opera company Friday and Saturday.

Adelphi (Joe Lang, manager): Business was only fair, with no very strong attractions. Watson and Ellis' combination 22d, week.

BOLIVAR

Cain's Opera House (M. J. Cain, manager): Hoey-Hardie combination in Western Union Telegraph 19th to large but thoroughly disgusted audience. Coming: Howorth's Hibernica 22d and 23d.

Items: William M. Flynn, business manager of the Opera House, is in New York booking attractions for next season.

DUNKIRK.

Nelson's Opera House (F. J. Gilbert, manager): The Fay Templeton Opera troupe presented The Mascotte 16th. Will be presented 23d Western Union Telegraph by Hoey and Hardie. This will wind up all the engagements for the season here.

ELMIRA.

Opera House (W. E. Bardwell, manager): Nothing of theatrical importance has occured the week past. Only announcemen is J. K. Emmet for 27th.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): Fay Templeton Opera company in La Mascotte 19th and Olivette 20th to poor business. The star was warmly received; but with the exception of J. C. Armand and Seth Crane, the supporting company was very poor.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Fay Templeton Star Opera company 18th, in Mascotte to large audience; all highly pleased with entertainment. Hoey-Hardie combination 17th presenting the new comedy Western Union Telegraph to crowded house. Wahle's orchestra, of Buffalo, furnished music on this occasion.

KINGSTON.

Music Hall (W. H. Freer, manager): Henderson's Opera company in Patience, June 7. Barry and Fay's Muldoon's Picnic 14th.

Arena: Van Amburgh's Circus June 3.

LOCKPORT.

Hodge Opera House (J. H. Staats, manager): Baird's Minstrels 18th to fair business.

Item: Baird closes season at Fitchburg, Mass., June 7, and opens new season at Boston, August 21.

ONEIDA.

Devereaux Opera House: (M. Carana, manager): Kate Claxton came 17th to crowded house. Readers of THE MIRROR will be glad to hear she has recovered from her illness. Will close a prosperous season at Kingston, N. Y., June 3.

Oneida Opera House (M. Cavana, manager): New Orleans University Singers 23d. Duprez and Benedict's Minstrels June 15. Booked: Henderson's Opera company in Patience—30 people—early in June.

OWEGO.

Academy of Music (W. B. Phelps, manager): Kate Claxton did well in Fron-Frou 16th and drew a large house. The San Francisco Minstrels kept a packed house in a continued roar of laughter 18th.

OGDENSBURG.

Opera House (George L. Ryon, Manager): Madison Square company, with Belle Archer as Hazel and Charles Wheatleigh as Dunstan Kirke, gave us an excellent performance of Hazel Kirke on the 20th; audience large. Kate Claxton in Two Orphans had a good and appreciative audience 23d. Nothing in for balance of month.

Items: Spencer R. Cone, representing Kate Claxton, while here last week highly complimented us on the new Opera House. The same is the case with all who visit it.—A number of professionals will visit this vicinity during the summer season. Those who desire to visit the Adirondacks should address W. S. McKean, of the O. and L. C. R. R. here, who can offer them special inducements.—The Seymour House is the favorite resort for companies visiting Ogdensburgh. —The summer tour of Frank Chanfrau up the St. Lawrence is attracting considerable attention and will prove successful. A good chance for a light operatic company is also offered.

SYRACUSE.

Grand Opera House (L. E. Weed, manager): Louis F. Baum and company presented his own piece The Maid of Arran, an Idyllic Irish drama, to good houses 15th and 16th. The San Francisco Minstrels gave a good entertainment to a large house 17th. Kate Claxton and company played Two Orphans to half-sized house.

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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Bancroft, Helen	Lester, Billy
Barnes, Elliott	Leach, Phineas
Barry and Fay	Laine, J. H.
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Brinsley, Gerald	Mordaunt, George
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Burkley, John W.	Motte, Adelina
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Bangs, Frank	McCormick, J. B.
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Baker and Farron	Operti, Fred
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Cherie, Adelaide.	Pattee, C. M.
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Connor, Wm. M. (4)	Peake, Louisa
Chizzola, Manager	Pendleton, Frank
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Clapham, Harry	Russell, S. Vincent
Coombs, Jane, 2	Reeves, Alex (2)
Cline, Prof F.	Rhinehart, Prof. S.
Cline, Carver B (5)	Rogers, Jno. R. (3)
Coleman, Thomas L.	Reed, Rolland
Carson, Emma (2)	Remenyi, Mr.
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Chase, Mr.	Scanlon, W. J.
Casey, M. E.	Stevenson, Chas. A.
Clifford, Estelle	Schener, Chas.
Dixon, Fred	Smith, Florence
Don, Laura	Stuart, E. M.
Duffield, Harry,	Stevens, Ed A., (3)
Davis, C. L. (2)	Shields, Tillie
Dayton, Lillian	Stanley, Ernest
DeBonas, John	Strong, Tody
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Edwards, Will.	Spiller, Mrs. Robert
Elliot, Wm. J.	Shea, Thomas F.
Eytinge, Rose (2)	Shroder, William
Florence, Helen	Sterling, May
Frank, Theodore	Stone, Amy
Fuller, Hugh	Seaver, Frank L.
Fechter-Price, Lizzie	Thornton, Adelaide
Fiske, Mose	Templeton, Fay
Farmer, Harry (2)	Tillottson, J. K. (2)
Greaves, Estelle	Thompson, Den, (3)
Garthwaite, Fanny	Tanner, Rose
Grau, Maurice	Travers, Helen
Gorman, Manager	Ulmer, George
Gaylor, Charles (2)	Vandyke, Elma
Gale, Walter.	Verona, Saidee
Graham, R. E.	Williams, Frank
Griste, Charles B.	Warren, Tom
Herndon, Agnes	Williams, H. A. B.
Hill, Barton	Whitehead, Ed J.
Haywood, Josie R.	Wilson Godfrey
Hedley, King	Wooderson, J. L.
Hine, Harry	Willie Edouin comp'y
Harris, Hamilton	Wiley, Lem
Hayden, W. R.	Watkins, Rose H.
Hatton, Ella	Williams, Tony
Holohan, J. M.	Westford, Owen
Hauk, Minnie	Wells, J A.
Howell, E. C,	Ward, John F.
Hurt, Felix	Watkins, Charles A.
Ingles, Lizzie	Waldon, Therese
Jones, Mrs. W. G.	Wenber, Samuel
Jarvis, Pierce L.	Welby, Bertha
Kimball, Jennie	Webber, E. T.
Kellogg, Florence D.	Yeamans, Jennie (2)

The New York Mirror has the Largest Dramatic Circulation in America.

So the great Cincinnati May meeting is a financial fizzle so far. We are sorry for it; for although we do not think that these monster excitements are of any real use to art, we look upon them as examples of good music well performed which otherwise would be unknown to our people, owing to our distance from the great centres of musical culture. True, there is a flavor of buncombe and a strong infusion of Barnum in these mastodon affairs. But with all that there is an underlying stata of truth and good will, that has its effect, and will, more or less, aid in exalting the national taste. Better a monster concert, at which some good music can be heard, than that the country be given over hopelessly to serio-comic vocalism and "Empty Cradles." It is a pity we cannot be pleased with things proportionate. Still, since we must have giants or nothing, let us have giants by all means. By and bye will come the knowledge that the Apollo Belvidere is a more beautiful object than the Cardiff Giant.

A NEW HAMPSHIRE paper announces that Ben Maginley is appearing in a new play called The Union Square Man.

The Midsummer Mirror.

The MIDSUMMER MIRROR for 1882 will be published at the usual time in July. From the first our special numbers have met with unprecedented success, and they have become an established institution.

The forthcoming issue will exceed all its predecessors in beauty, novelty and interest. It will be larger than the last CHRISTMAS MIRROR, which was the largest theatrical paper ever published. Our artists have been at work for several weeks designing its illustrations, and a score of journalists, besides many professional contributors, are preparing the literary contents. In addition to the attractive features of the paper itself, a chromo-lithograph will be presented with every copy, without extra charge. This picture will be as beautiful as the Margaret Mather portrait given away with the Christmas Number, and of real value to everyone interested in dramatic matters. It will be a faithful reproduction of a famous theatrical locality, and will contain splendid likenesses of one hundred and fifty prominent professional people. The picture will be printed in nine colors, on rich, heavy paper. When we say that it will surpass any pictorial supplement, we have said enough to furnish our readers with material for the liveliest sort of expectancy.

After hearing a description of the contents, and seeing a drawing of the illuminated chromo-lithograph, our general agents, the News Companies, instantly ordered 38,000 copies as a first supply. We shall print 50,000 copies, and the lithographer has been instructed to furnish us with that number of supplements. A statement of the quantity furnished will be publicly exhibited for the benefit of those who wish to satisfy themselves with proof as to the actual extent of this edition.

Remembering the difficulty which thousands experienced in procuring copies of the CHRISTMAS MIRROR, and the disappointment of the thousands who could not get copies at all, we earnestly request that orders be sent in at once for the MIDSUMMER MIRROR. These will be filed and supplied in the order of their receipt—those that reach us earliest taking precedence. In this manner we hope to be able to accommodate everyone promptly. The same rule will apply to advertisers—the most desirable positions being assigned to first-comers. An advance over our usual rates will be charged for space on the second, third and fourth pages of the cover. As this part of the paper is to be lithographed—the first page being given over to a handsome frontispiece in several colors—advertisements to appear therein must be handed in before Saturday, June 18. In the balance of the paper the rates will remain as usual.

Later we shall give a more exhaustive description of the Midsummer Number. For the present the above brief prospectus will suffice to furnish a general idea of what its contents will be.

Orchestras for Comic Operas.

The various experiments in comic opera that have been made during the season now drawing to a close point one moral very sharply indeed, and that is, simply—it is just as necessary for the success of a comic opera to have a competent orchestra as it is to have competent vocalists. The music of light opera is quite as exacting, in its way, as that of grand opera. True, it does not call for such heavy masses of sound—it does not need three trombones nor four horns; but it does absolutely need a sufficient stringed diapason, four horns, two cornets and one trombone, four flutes, one oboe, two clarionets and one bassoon to give the requisite tone-color.

What would be said of a painter who should attempt to finish a picture of country life, or a pretty little genre picture in red, white and blue, in black, orange and green, on pretense that, not being a great historical composition, it did not need the full complement of colors, but could be "faked" well enough with three or four tints? We rather fancy that painter would be stigmatized as an ignoramus. And yet that is precisely what is commonly done with light opera. The composer uses certain instruments to give variety of light, shade and color to his tone-picture; and the manager, in order to save two or three musicians' salaries, deliberately, and of malice aforethought, "fakes" the orchestral department with a jingling piano; or, worse still, attempts to supply the place of the pastoral reed of the oboe with the martial scream of the C clarionet, or the mellow unctuousness of the bassoon with the rough bray of the trombone. We have even known the viola and 'cello to be omitted, leaving a vacant space of harmony between the second fiddle and the double bass as "deep as a well and as wide as a church door." The French do not do this. Nor do the Germans or the Italians. Then why should we do it? We recognize the need of a full chorus—why not that of a full orchestra?

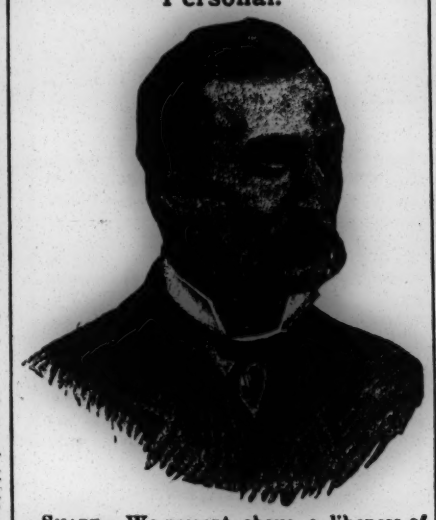
We must do D'Oyly Carte and Manager Norcross the justice to say that they have both given us thoroughly satisfactory instrumentation. So did the Boston Ideals. We mean to keep hammering at this point, and to persevere in telling the public what ought to be, till even that careless party is roused to a sense of its rights as a body that "pays its money" and ought to "take its choice."

It is all very well to go barnstorming about the country with a rattletrap upright piano, on which the conductor paddles with one hand while he wags his baton with the other; but in New York it should not be tolerated.

Letitia Louisa Fritch.

The features of Letitia Louisa Fritch adorn the first page of THE MIRROR this week. This lady was a pupil of Garcio and other eminent instructors. She is quite well known in musical circles, and took part in the recent May Festival. She is now the prima donna of the Uncle Tom Opera company, and sings the part of Rosa. She is youthful, pretty and possesses many other feminine graces.

Personal.



SMART.—We present above a likeness of Harry Smart, the dramatic agent. Mr. Smart has been for several years engaged as manager and agent with first class companies, and has thus formed an extensive acquaintance in and out of the profession. This he finds of great advantage in his present business, which is carried on energetically by himself and partner, J. J. Spies.

HILL.—J. M. Hill leaves for Chicago the latter part of this week.

ILL.—Jessie Lee Randolph is lying very ill at her home in Irving Place.

OLCOTT.—Dr. Olcott will manage his sister, Lilian Olcott, next season.

LYSTER.—Fred. Lyster is suffering from gout. He is able to get about, however.

FRANCIS.—Fannie Francis has been engaged by the Lingards to play juveniles.

ROSE.—Frank Oakes Rose has fallen heir to a fortune, and will not go on the road next season.

MADDERN.—Minnie Maddern is married. Her husband is connected with Pope's Theatre, St. Louis.

CAUFMAN.—Alexander Caufman will open his season in Philadelphia August 28 with Called to Account.

CHESTER.—Kate Chester has been re engaged for leading lady of the Jollities company for next season.

MONK.—Minnie Monk has been engaged by Arthur Chase as leading support to Madame Rhea next season.

GRAHAM.—R. E. Graham has been engaged for the Summer tour of the Pacific Slope of Mitchell's Pleasure Party.

ATHERTON.—Alice Atherton wishes it stated that she will not retire from Willie Edouin's Sparks next Fall.

WARREN.—Edward Warren having refused several offers found one from the Madison Square Theatre agreeable and accepted it.

SHERIDAN.—W. E. Sheridan sails from San Francisco on Monday next, and will play a Summer season in the Australian colonies.

CURTIS.—Frank Curtis, manager of the Portland, Me., Theatre, reached the city last Saturday, and will remain for a week or more.

FULFORD.—Robert Fulford is in town engaging people to support Annie Pixley next season. He speaks highly of her new play.

KEENE.—Thomas W. Keene will close his season Saturday night and rest during the Summer. He will play in New York next season.

WAKEMAN.—Annie Wakeman played Pauline in an amateur production of the Lady of Lyons at the Brooklyn Academy of Music last night.

BIGELOW.—Sadie Bigelow returned on Saturday from Boston, where she has been playing Armina with the Kiralfys' Black Crook company.

MACKAY.—John A. Mackay, so long connected with Willie Edouin's Sparks company, goes to Chicago next month as comedian for James O'Neill.

BOWSER.—Charles Bowser has once more made his appearance among the habitues of the Square, and has nothing to do now but kill time and draw salary.

BRANCH.—Joe Brooks and John T. Raymond have rented cottages for the Summer season at Long Branch, and will shortly be installed in their quarters.

PALMER.—A. M. Palmer sails for Europe in a few days and will remain abroad for several weeks. He will attend to business and pleasure at the same time.

GRIFFIN.—Dr. Hamilton Griffin has invited a few personal friends of Miss Mary Anderson to join a party next week on the trial trip of her new yacht the *Galatea*.

SPENCE.—Clara Spence, a pupil of Herman Vezin, and a young lady of much promise, has been engaged by the Madison Square Theatre management for three years.

RANDALL.—Adelaide Randall, the prima donna soprano of the Hess Acme Opera company, has been re engaged for next season. She has become quite a favorite through the country.

DEAD.—W. H. Bailey, an old and well-known actor, died in Philadelphia on Saturday last. His last days were spent in poverty, but friends and money provided for his necessity.

CHECKED.—The cause of the checking of Checkered Life was the withdrawal of Chipman's backer, a wealthy Illinois manager. Several nights last week the houses dropped below $100.

CURTIS.—Frank Curtis left last night for his home in Portland, Maine, but will return in about ten days to take up his Summer residence near New York, so as to be convenient to business.

STRICKLAND.—W. H. Strickland, the first of the many assistants employed by Mr. Haverly, has been engaged by J. W. Collier as business manager for his Lights o' London Company No. 1.

CASINO.—The doors of the Casino remain disconsolately closed. Everad Stuart seems to be in a fair way of getting the place on good terms; but Fred Schwab, he says, is trying to cut him out.

RAYMOND.—John T. Raymond closed his regular season Saturday night, but will give an extra week's performances in Indianapolis about the first of July, when an inter-state militia festival is to be held there.

REFITTED.—Brooks and Dickson have been having their new offices in Twenty-third Street refitted so as to secure more room as well as increased facilities for business. They give promise of being very handsome.

EXCURSION.—The Lady Elks will give an excursion to Ionia Island on Sunday, June 11. The boat will leave from the foot of Broome street, E. R., Bridge's Dock, Brooklyn, and Franklin street, N. R. The ladies are busily disposing of tickets.

SEDGWICK.—Helen Sedgwick goes on tour with Lytell's company through Canada and the Upper Provinces, opening in Halifax. Miss Sedgwick will play Willie Spratley in Youth, Mary Blythe in The World, Nadia in Michel Strogoff, Mary Melrose in Our Boys, and will close her season September 15.

WILLIAMS.—Gus Williams will begin a six weeks' season at Haverly's Fourteenth Street Theatre, June 19, when he will present a new play for metropolitan endorsement. New scenery is now being painted for this production, one set being particularly fine. When completed it will cost $1,100.

ESMERALDA.—Louise Dillon will replace Miss May Gallagher as Kate, Harry Lacy will replace Thomas Whiffen, E. J. Buckley will play Dave Hardy in place of Eben Plympton and Louis F. Massen will be added to the cast of Esmeralda during the Summer, commencing Monday with the change in the part of Dave Hardy.

ST. QUINTEN.—Miss St. Quinten, the English comic opera singer, arrived here on Saturday from England. She brings with her the strongest sort of notices from the British press, and if she sings here she is likely to make a great hit. She plays comedy as well, and the manager who is enterprising will take our advice and secure her at once. Miss St. Quinten was the London Phœbe in Billee Taylor. D'Oyly Carte wants to take her, but she doesn't want to take D'Oyly Carte's salary.

War on the Speculators.

At various times and by sundry parties complaints have been made through the press of the dealings of street speculators in theatre tickets, and more than one plan has been proposed by which to abate them. Managers have been accused of being interested in the profits arising from the overcharges made by the speculators at a time when there was a demand for seats to see any successful piece, and the speculators, taking advantage of such a demand, fixed on a very large premium for the seats held by them.

As an offset to this charge, managers have called attention to the fact that, on any occasion when the demand was not equal to the supply in the hands of the speculators, those gentlemen would frequently be compelled to sell their tickets at much below the box-office price, thus making a loss where a profit had been expected, and say that they (the managers) could never afford to thus lose by the speculation, nor could they afford to be connected with any trade or scheme by which their prices were lowered and their houses cheapened. Speculators, too, are loud in their complaints when they do not sell out, and say that the managers should take back unsold tickets; but that, as this is not done, it is an evidence that ticket speculation is a private venture of the vendor.

The Legislature of the State has been urged frequently to take some action in the matter, and has been prayed by sundry petitions of great length and strength to pass some sort of law by which the said speculators would be "regulated" or their business made so unprofitable that they would entirely disappear from the sidewalks that have known them so long, but should know them no more forever. Our solons at Albany have considered and discussed all proposed measures, and have quietly done nothing. The last proposition made to the Legislature was in the shape of a bill making it unlawful to sell a ticket of admission to any place of amusement at any advance on the regular advertised price of such ticket. The passage of this bill would have effectually killed off the speculators; but the wise men who control and direct our government, evidently believing in the law of supply and demand, killed off the bill. If this bill had become a law, the hotel and office speculator would have suffered with the street hawker, and a convenience would have ended with the abatement of a nuisance. Whether the public can stand both rather than lose one, is a question; whether they would rather lose both than stand one, is another question—and both are questions to which no answer need ever be expected except from a few interested parties.

As the question has been agitated so frequently and so publicly, an effort is being made by Messrs. Wallack and Moss, of Wallack's Theatre, to test the question by an injunction to restrain the speculators who carry on their traffic in tickets to their house. On Tuesday last, Mr. Wallack, through Howe and Hummel, made application in the Supreme Court of the city and county for an injunction restraining John Kenny, John Turnbull, Henry F. Mackey, William Stack, John Tieman and Robert Anderson from engaging in the sale of such tickets.

Special attention is called in Mr. Wallack's affidavit to the violation by the speculator of Section 301 of Article XXXIII., relating to "Sales and Auctions in Public Streets."

Complainant states that he cannot estimate the damage already done him by the speculators, but that a continuance of their trade in front of his theatre will be irreparable.

Mr. Theodore Moss, treasurer of Wallack's Theatre, makes affidavit substantiating the facts as set forth by Mr. Wallack.

Defendants are summoned to answer and to furnish Howe and Hummel with a copy of their answer within twenty days, or judgment will be taken in default.

Temporary injunction has been granted and defendants have been cited to appear today and show cause why it should not be made perpetual.

Mr. Theodore Mass was visited by a MIRROR reporter, and asked if he could give any additional information regarding the war on the speculators. He replied that all that could be said had been set forth in the complaint. He said that the speculators and the manner in which they conducted their traffic were great nuisances and should be abated, and that Mr. Wallack had decided to make an effort to do away with them.

"But why not have them arrested and punished under the provisions of the city ordinances?"

"Police magistrates will simply dismiss the cases, saying that they have licenses, and, it is presumed, have a right to carry on their trade."

"There is a delicate question here, Mr. Moss, and you can probably answer it: Is an injunction the proper method by which to abate a nuisance?"

"It certainly is the proper way by which to prevent a threatened nuisance or injury to our business. An injunction could not do any good in what has been done; but may prevent its recurrence."

"Have you a speculator connected with the theatre?"

"No. We never have had nor never shall have. They are all nuisances, annoyances and hindrances to our business, and we will not be connected with nor encourage any of them."

The defense propose to fight the case as hard as possible; are preparing their guns with great care, and say they expect to come out of the battle with colors flying. Respondents claim that the injunction will not lie, because the Common Council have a fee in the streets, and have full control of them, with the sole power to designate to what uses they shall be put, and by whom and for what purposes they shall be occupied, and that as long as the ordinance is in force and they obey its provisions they can not be estopped.

They will also pursue their defence under all the privileges of a general denial of the affidavits of Messrs. Wallack and Moss, and will try to prove that the relief sought is not relief but greed. That the theatre has in its employ a speculator, and receive the profits of his sales, which would be much larger if they were not in competition with him; that by their presence they are a standing and crying advertisement for the house, as their being there is an evidence to those who see and hear them that the theatre is doing a large business.

Lawyers generally refuse to express an opinion on the case. The prayer for perpetuation of the temporary injunction will be heard in the Supreme Court to-day (Thursday).

The Usher.

In Ushering

Mend him who can! The ladies call him, sweet
—LOVE'S LABOR'S LOST.

Robert Griffin Morris, before producing his play Old Shipmates in New York, was forced to ask leave of his employer, James Gordon Bennett. The proprietor of the *Telegram* and *Herald* ungraciously consented, but expressly directed that no criticism of the performance should appear in the *Herald*. Bennett's mandate was faithfully carried out by Connery and his starving, trembling subordinates, as all other mandates of a similar nature—and scores are issued every day—are slavishly obeyed. As an employe of Bennett's paper, Morris isn't able to say a word; but the readers of the *Herald* and its evening consort should not be deprived of a criticism of one particular play simply because the author has committed the unpardonable sin of striking out for himself. Bennett's course was neither manly nor journalistic.

* * *

But this doesn't make a particle of difference to the reckless, despotic owner of the *Herald*. Nothing, except May's horsewhip and Billy Edwards' fist, ever awakened in him a sense of decency. His conscience can't smite him much over his despicable treatment of Morris.

* * *

The *Tribune* printed an item the other day to the effect that Jimmy Morrissey would appear at his benefit in the Raft Scene of The World. Commodore Tooker, who has been lost at sea all the season, happening to turn up on Broadway, was met by a friend, who found him reading the *Tribune* item. "Morrissey's going to play in the Raft Scene at his benefit," said the gallant Commodore.

"What?" asked his friend.

"The mast, of course," replied Tooker.

* * *

My readers will be glad to hear that Fred De Belleville is rapidly recovering from his severe attack of measles and has left the Boston City Hospital. He expects to come to town Sunday. When the first symptoms of the disorder appeared, De Belleville writes, that he thought he had got the dreaded small pox, and created a panic in the office of the Parker House by announcing his grave fears to the clerk.

NEWS IN INTERVIEWS.

Philadelphia Managers.

One of our reporters ran across George K. Goodwin on Tuesday.

"How are you and your managers?"

"Well, my managers seem to be making some pretty wild statements about what they are going to do when they assume control of Haverly's Chestnut Street Theatre. They claim to have engaged Simon Hassler and his orchestra. I signed with Mr. Hassler myself yesterday. He will lead at the Walnut."

"Are you and your managers on amicable terms?"

"Perfectly. Both Mr. Nixon and Mr. Zimmerman are yet in my employ. I think they make a big mistake in taking the Chestnut; I know the place having had it one season. I could have got it when recently on the market; but there is no money in it—two theatres in Philadelphia quite satisfy me. The rent is preposterous."

"You said just now that your managers were making wild statements—are there any more?"

"Many. One, for instance, is their assertion that they are going to take all the special benefits away from me—those that are got up in conjunction with benevolent and military associations, etc. They can't do it; for I inaugurated the custom in Philadelphia, and when there are any benefit, in the air they always fly to me. Zimmerman is acting foolishly in leaving me. Our contract was that he should receive $50 a week and a percentage of the profits. The Chestnut Street Opera House is just beginning to pay a substantial return after two seasons consumed in replacing the outlay made for alterations. Speaking of these, I wish you'd say that I'm going to tear out the beautiful front of the Opera House and rebuild on an even more gorgeous scale. This change will be made in the Summer."

"Have you selected the successors of Nixon and Zimmerman?"

"Yes, but unless it leaks out through the new men themselves, I shan't make their names public for the present."

It is the opinion of many that Frank L. Gardner is one of these managers, and that he will be associated with the Walnut. He did not confirm the report when questioned by a MIRROR representative, however.

A Promising Debutante.

A MIRROR interviewer met Joseph De Barthe, Lilian Olcott's representative, yesday, on the Square. He had a dozen newspapers under one arm and a roll of sample lithographic work under the other. His face beamed with good nature, and his eyes glistened behind his glasses. He is enthusiastic over Miss Olcott's recent successful debut, and thinks she is going to be a winning card next season.

"Miss Olcott is not going to be a fixed star," said he, "but a meteor. She has shown more genuine talent and real histrionic genius than any debutante I ever saw. She will have things all her own way after her first season; mark that!"

"What makes you so certain?"

"I am not certain—I'm sure. In the first place, she has had exceptional opportunities to ripen the talent with which nature has endowed her, and her mental acquirements are of no mean order. She has a fine figure, a magnificent stage presence, a rich, melodious voice, over which she has perfect control, a face that is handsome in its intelligence, and an eye that looks right through you. Then, too, she is young."

"And her wardrobe?"

"Bah! That's dollars and cents. Send your society man around to calculate its worth—for it is sumptuous."

"And she is a blonde?"

"Yes, of the most pronounced type—and the nearest approach to your Neilson imaginable—not in her conceptions, but in her style of acting. And now let me tell you in what she is deficient."

"What is it?"

"Conceit. And that is going farther to insure her rise than anything else. I do not believe that Miss Olcott has one iota of conceit. Her acting shows for itself that she has left the beaten path and forsaken traditions from a mere sense of duty. S'long; I must catch the 4 o'clock express."

At Wallack's.

A quiet half-hour was spent in the office of Wallack's Theatre by a MIRROR reporter on Tuesday. Messrs. Moss, Arthur Wallack and Goatcher were present when the reporter entered. The party were attentively examining a model, of the first scene in Taken from Life, which had just been furnished by the last named gentleman. It is a very pretty set and thoroughly realistic, reflecting great credit on the artist, and with one or two slight changes met with hearty approval.

"When do you do the piece, Mr. Wallack?"

"In the Fall."

"You are rather early in your preparations, are you not?"

"No. We always take sufficient time to do everything well, and we try never to leave anything undone by which the success of a piece may be emphasized."

"Are you getting ready for The Parvenu?"

"Not yet. Although I brought it with me from London last week, we have not decided yet when we will produce it, if at all."

"Did you engage a leading man for next season while abroad?"

"I did not. I brought home with me the names and records of some of the best ladies and gentlemen on the English stage, and from this number we expect to select some new people."

"How did you enjoy your trip?"

"Very well indeed, though I was kept pretty busy most of the time."

While in the handsome theatre the reporter noticed several large holes being cut in the ceiling and asked what they were for. He was told that it was to obtain better ventilation. Every effort to make the patrons of the house comfortable is being made, and by the introduction of a steam fan the current of air will be freshened every few seconds. Cold air is forced through pipes into the auditorium in the same way as warm air is in the Winter season, and the atmosphere will not go above 65° at any time.

Josiah Allen's Wife.

Neil Burgess dropped into the MIRROR office yesterday all aglow and bubbling over with good humor as usual. Sinking into a chair he cried, "I've struck it again."

"So! Did you hurt it?"

"Well, I guess so. The fact is, the Widow is totally eclipsed by 'Siah Allen's Wife. They said it wouldn't work, and the authoress, Miss Holly, went to see the initial performance and die of disappointment; but she changed her mind about dying and declared herself highly pleased."

"It was a success, then?"

"Success! Well I should—why, Tompkins, of the Boston Theatre, said he never saw an audience so worked up over a scene in his life."

"How about that patent of yours?"

"A perfect success. You see with my contrivance Mrs. Allen is seen in her chaise racing for dear life down a country road, the stone walls, trees, fences, houses and straw-stacks flying past. More exciting than any horse race ever thought of being. Most realistic thing ever seen on the stage. Ladies waved their handkerchiefs, men threw up their hats, and we had to raise the curtain five times to satisfy the demands of the enthusiastic audience. I have four patents on it already and more coming. We can run Allen's Wife a whole season in New York, as soon as an opening shows itself. No doubt about it. But I see this is your busy day, and when you have more time I'll drop in again and explain further. It's large, though, very large!"

The Carreno Concert Tour.

Ed Clayburgh is now at the helm of a concert company that will make an ambitious venture in a field that is not entirely new; but one that has never been entered by companies of musicians organized on an imposing scale. In conversation with the manager, he said:

"Our company will visit the leading Summer resorts and watering-places and give grand concerts. The people engaged are Mme. Carreno, Signor Tagliapietra, Louis Blumenberg, Mlle. Paulina Rossini and Carlo Torriani."

"There are so many attractions at Summer resorts."

"That is true; but this is a well-organized company, composed of leading artists, and we have no fear but that the tour will be profitable. We shall cater to the highest musical taste; and I may mention that we shall not depend upon hotel pianos for Signor Torriani, but shall carry along one of Albert Weber's concert grands. Depend upon it, we shall have overflowing and fashionable receptions."

Current Copyrighted Plays.

With this issue we add a small number to the already long list of copyrighted plays collected by us, and which we have published, and to which we hope to add from week to week, until no excuse can be offered by local managers for allowing their presentation in any house in the country. With the aid of authors and owners of the plays we hope in a very short time to have the list as complete as it is possible to make it.

WILL F. SAGE, of Boston, sends us a list of plays copyrighted by him, as follows: Destiny, His Fortune, On the Sands, Actress and Artist, Nathan Pillsbury and What Could You Expect. Mr. Sage is also part author of T. I. Q. Settled at Last.

DEVEREUX AND VER PLANCK, of Marshfield, Mass., send us a list of copyrighted plays of which they are joint authors and owners, as follows: East and West, The Boomerang, The Honest Millionaire, Under the Ban, Claudine Garrat, The Angelus, Miracles, The Governor's Pardon, Minx, Ye Puritan Mayde, and Intrigue, which last has been sold to J. W. Collier.

GEORGE W. BATEMAN, of Cincinnati, has copyrighted and owns the following: That Awful Child, a musical comedy; All for Love, a musical specialty comedy; Danger Point Light, a specialty drama, and The Barnstormers, a burlesque operatic melodrama. To this last title there will probably be a dispute, as we have already received and published a list from Juan Templeton in which the Barnstormers was included.

HARRY WEBBER has copyrighted, owns and has been playing for some years past a drama called Nip and Tuck.

NEIL BURGESS has copyrighted Josiah Allen's Wife as well as Widow Bedott.

A Partnership Dissolved.

John H. Havlin and Ernest Stanley a short time since entered into a partnership the object of which was the conducting of the business relating to Minnie Maddern and the American-Anglican Shows. After advertising and contracting jointly for a few weeks the partners came together on Tuesday and decided that a separation of interests would be mutually beneficial.

The terms of the dissolution were at once agreed upon, Mr. Havlin becoming sole manager and assuming all responsibility of the Maddern company, and Mr. Stanley becoming sole manager of and becoming responsible for the United Shows.

This was all done amicably, and was only prompted by a desire on the part of each to manage as suited himself. The ex-partners are the best of friends.

When she's not studying, Miss Margaret Mather is busy being "fitted" by the costumer for her Juliet dresses. A private view of these was accorded a MIRROR representative by Mr. Hill the other day. They exceed in beauty and cost anything ever designed for stage wear. Miss Mather and her company will shortly leave for a North-Western town, where they will rehearse her repertoire privately and constantly until a few days before the date of the Chicago debut.

New York Critics in Philadelphia.

A slender man of nervous mien stood at the entrance of the Communipaw ferry-house on Monday afternoon at five minutes before four. He was intently scanning the opposite side of the street, looking for the tardy portion of the Critical Judgment of New York. Encased in clothes of a fine Chatham Street design and topped by a cream-tinted Derby, the portion of the C. J. in question arrived just in time to show a pink ticket at the gate and join the rest of the C. J. already embarked on board the boat. Then the slender man lost some of his nervous mien, and the trip of the newspaper men to Philadelphia, for the purpose of writing up or writing down the opera of Uncle Tom's Cabin, was commenced.

On the train the Critical Judgment was propitiated by liberal gifts of prime cigars, and as the august body indolently puffed its choice smoke through the length and breadth of the car to the evident enjoyment of two or three ladies, who sniffed and gazed with faces expressive in part of unalloyed delight and in part of silent admiration for the smokers, Mr. George Cassidy, the slender man, sat by beaming with the ingennous confidence of a manager who knows his critics.

He felt a thrill of ecstasy, no doubt, because for a few hours at least he was to have a corner on Critical Judgment. Happy Cassidy!

Philadelphia was reached, alas! too soon, for the good cigars flowed forth from the manager's magic box like the constant stream from an artesian well. The Critical Judgment experienced a sensation of positive pain when the train stopped—it could have gone on consuming Cassidy's weeds, and by this curing process getting the delighted ladies into a condition closely akin to smoked ham, for ages. It reluctantly emerged from the station, however, where transfer 'busses were to have been in waiting. The 'bus manipulators had failed to connect, and another means of locomotion to the Continental Hotel became necessary. Some guileless individual timidly proposed Shanks' mares. Horror was depicted on the countenance of Critical Judgment.

"Walk! Critical Judgment does not countenance such injurious practices; Critical Judgment rides around in a coach and pair at home, driven by a coachman in a Dunlap hat and cockade, dressed in a Bell livery, and attended by a similarly attired lackey connected by electric wires with the interior. Critical Judgment perambulate—promenade—walk? Not if it knows itself!"

At this critical juncture, and just as the C. J. was looking and talking its most indignant, a horse-car hove in sight. Half an hour later it arrived on the scene. The unsuspecting passengers were removed from their seats with as little physical force as was creditable, and their places taken by the mollified C. J. Ho for the Continental!

At this hostelry, as sedate as the late Mr. W. Penn's square cut coat, the flock was gathered into the washroom. It laved copiously, and it was good. Then the great washed were guided by the attentive Cassidy to the banquet hall, where a feast composed of cold turkey, bananas, coffee and champagne cocktails, was voraciously devoured. There were few familiar faces round the mahogany. The smiling Parkes elbowed the rotund Fred Archer. The balance of the twenty-three guests, exclusive of THE MIRROR representative, looked like police-court reporters. They were present for the dailies.

It suddenly struck one of these persons—a short, beefy fellow, whose unkempt hair hung in careless tangles over a high collar that certainly had been forgotten when its owner washed his face—that a toast was in order. He rose from his feet, and having cleared his throat, began to talk in a diptheritic voice:

"Gents: I never seen no better treatment than this. [Hear!] I may say nobody never seen no better anywhere. We thought we was going to get left—but we was wrong. The feed is splendid; the cigars is no slouch; [Cries of "you bet!"] the rosy, ruby wine is A. 1—and don't you forget it. [We won't! we won't!] I ain't a speaker. [True! true!] But in my own humble way I pledge the health of George Cassidy [Hooray!], and here's hoping Uncle Tom will be a booming success!" [Prolonged applause and cheers.]

The last turkey bone was picked by the celebrated party in East side clothes, and the last drop of cocktail swallowed by the hunger-pinched man of the *Star*, the Critical Judgment of New York was conveyed, under rigorous guard, to the Chestnut Street Opera House, where seats were dealt out in the same disciplinarian manner that marked the dispensation of rations just before.

The truthful MIRROR scribe cannot say much in favor of the work of Mr. Florio. It is musicianly and monotonous. Occasionally it bursts into the brightness of a funeral dirge and very often it sinks to the dead level of church tunes. Thirty oratorios are condensed into three of the acts. The latter are singularly varied. The first is domestic, the second passive, the third comic, the fourth emotional and the fifth tragic. Here is enough for your money at any rate. The funny act went best, because it introduced Topsy, whose time worn antics pleased the audience infinitely more than the composer's solemn, somnolent producing strains. Now and then there are touches of melody, but it is not so good as the least meritorious of Braham's music, nor could a single air become as popular. Mr. Florio shows best in the instrumentation, which is exquisite. He has not the grasp to compose an opera.

The libretto is very well done by Harry Ellis. It is thoroughly in accord with the spirit of the piece, and takes on additional interest in the fact that it departs considerably from the stuff used in the drama of Uncle Tom. The lyrics are characteristic of the story. There is too much "possum," "banjo," "shaking ob de shoe" and other expressions which seem to be the limited stock drawn from by every writer of negro dialect. A new character is introduced in the person of Rosa, an octoroon girl. This was found necessary to provide a soprano part. The story of Uncle Tom at best is lugubrious. Mr. Florio's melancholy music renders it doubly so.

The company did itself neither justice nor credit. Letitia Fritch, the prima donna, is a pretty little St. Louis girl who never appeared on the stage previous to Monday night. She was nervous and forced her voice painfully. She studied under Garcia and gives evidence of considerable vocal culture. Under less trying circumstances Miss Fritch could be better judged. Her singing of the part of Rosa, if not wholly satisfactory, at any rate showed that in time she ought to become an acquisition to the stage. There is in her manner a strained vivacity, which ought to be checked unless she purposes going into burlesque, where genuine brightness isn't wanted and a bad counterfeit sparkle fills all requirements. Florensa D'Arona doubled Eliza and Cassy. She has a heavy contralto voice suitable for dramatic music. Like several other members of the company, she was exceedingly nervous and flatted constantly. Marie Bates was the Topsy, appearing in the third act only. Her songs and dances pleased the audience better than the trilling and shaky "shaking" of the prima donna. A little fairy named Elsie Loane played Eva intelligently and sweetly. J. C. Taylor sung the music of George Harris nicely, easily taking off the few honors of the evening. Eugene Jepson is a metal voiced man, recently of All the Rage. He enunciates distinctly, but possesses no other visible or invisible merit. Woolf D. Marks sang the titular part; he looked like Sam'l of Posen turned black in the face. To form a contrast to the ladies, Mr. Marks sang sharp. Edward Locke played Phineas Fletcher and Mr. Shelby and John V. Dailey assumed the "horrids" for Haley and Legree. The chorus was strong and well trained—by far the best feature of the representation.

There is some hope for Uncle Tom if Mr. Florio will compose the music all over again, substituting something less lugubrious. Topsy should be made the prima donna part and Phineas Fletcher the tenor role.

The audience was quiet and far from blissful. Some slept until Topsy turned a somersault, when they rubbed their eyes and from the bottom of their hearts wished for more gymnastics and less hymns. Ida Jeffreys Cassidy was in a box with several friends who came over from New York. Louise Dempsey, Frank L. Gardner, George Goodwin, Jack St. Maur, E. F. Schwarz, author of A Square Man, William Comley, George Ryer and other theatrical people were noticed in front.

A 'bus took four venturesome visitors—Fred Archer of *Music*, Tracy Titus, our artist "Pencil" and THE MIRROR'S representative—to the Bound Brook station after the performance. They arrived here at 5.30 A. M. Tuesday morning on the milk train in a drizzling rain, having been just five hours and-a-half making a two hours' trip. As they stood on the wet dock waiting for the ferry-boat, the light trousers of the man of *Music* shivered, and the faded bouquet in his button-hole fairly wept as he cried: "I thirst for my quiver and my bow. If I don't shoot the heart of Uncle Tom into a cocked hat I'm no Archer."

Said "Pencil:" "O, for home, hot grog and 'Pen.'"

Said Titus: "This reminds me of the morning I awoke in New Zealand and found myself being tortured by the Maories. (That was the season I cleared $40,000 with Melville, you know.)"

Said THE MIRROR scribe: "May the Lord have mercy on my editor's guilty soul—he sent me to Philadelphia."

Cassidy is determined to keep a stiff upper lip. He has made a date with Fred Vokes for two weeks in Boston, and has fixed an engagement for Chicago. The following telegram has been received:

PHILADELPHIA, May 24, 1880.

EDITOR NEW YORK MIRROR:

We are going to push the opera. Great improvements can be made.

G. H. CASSIDY.

Just so.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

TROY.

Griswold Opera House (S. M. Hickey, manager): N. S. Wood in Boy Detective and Jack Sheppard closed a week's engagement 20th. Business was very poor all the week. Nothing booked.

Rand's Opera House (Preston and Powers, managers): The Strakosch Italian company with Minnie Hauk produced Mignon 18th to large audience. No announcements.

UTICA.

Utica Opera House (Theo. L. Yates, manager): Kate Claxton in Two Orphans to a large audience. Booked: Tony Pastor and company 23d.

OHIO.

CLEVELAND.

Euclid Opera House (L. G. Hanna manager): Benefits for Huron Street Hospital were given 17th, 18th, 19th and 20th by local talent and the Akron Choral Society. Pinafore was sung in conventional style. Our Boys gave better satisfaction, and the Akron visitors made quite a hit in Chimes of Normandy. L'Africaine will be produced 25th and 26th in aid of the same charity.

Academy of Music (John A. Ellsler, manager): Ranche 10 drew well last week and Harry Meredith is apparently on the high road to success. His new play is full of alternating humor and pathos. He assumes dual roles with a good appreciation of their requirements and has wisely secured a company of uniform strength and merit. Swift and Sure combination week of 29th.

Items: Manager Hanna has returned from New York.—Ranche 10 goes to Chicago two weeks, where the season closes. — The Academy will soon receive its annual Summer renovation. It was hoped the dingy old place would be entirely reconstructed before opening of another season.—Treasurer Shannon will be treated to a rousing benefit soon. —Alice Harrison and Laura Bradley occupied a box at the Academy Monday evening. —Mr. J. H. Mack is in town.—Charles H. Drew has been acting as stage manager for the amateurs.—Forepaugh's show comes June 30 and July 1.—Haltnorth's Garden opens 28th.—The bouquet nuisance marred last week's performances at the Opera House. —A new and centrally located theatre here would pay immensely.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): The Amateur Minstrels, with Backus and Miller on the ends, gave a pleasing show to large house 15th. The artistic song and dance of Constans and Doremus, the lecture of J. L. Millard and the musical act of Comstock and Hutchinson were up to the professional standard. House closed rest of week. Billed: B., W., P. and W.'s Minstrels 25th; Audran Opera company in Snake Charmer 30th and 31st.

Items: Managers Comstock and Morris are both in New York.—The Press Club will give two entertainments about the middle of June.—The Circus Royal is billed for 30th, Cole's for June 6 and Forepaugh and Barnum later in the month.—Alf. Burnett, the facial artist, will lecture on the "Moderate Drinker" at the Temperance Tabernacle 21st. —If Backus continues to improve as an end man as rapidly as he has lately, he will soon be a dangerous rival to his celebrated namesake of the San Francisco's.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): Gus Williams in Our German Senator 15th to fair-sized house. Haverly's Strategists 16th to good business. Edouin's Spark's played to light houses 17th and 18th, but failed to give the excellent performance they gave on their first visit here. In spite of Edouin's well-known ability, he fails to be as funny as Kruger, whose business he tries to imitate. James T. Powers as Chip Cheekey furnished the greatest amount of fun. Strong attractions at Music Hall 17th and the circus 18th undoubtedly caused the light houses. Lawrence's Danicheffs booked for 19th and 20th, canceled. This week: B., W., P. and W.'s Minstrels 23d; Anna Dickenson in Hamlet 24th and 25th.

Items: Gus Williams closes his present season in Chicago after a week's engagement, commencing 29th. The company will be reorganized and open at the Fourteenth Street Theatre, New York, June 19, when Mr. Williams will appear in his new play, John Mishler, the Model Policeman, by Joseph Bradford, author of Robson and Crane's Bachelors.—John Rickaby will remain as manager with J. H. Robb in advance; the Park Theatre is doing a good business.—The Virginia Trio, Leonard and Jones and others are billed for this week.—John G. Magle, representing Anna Dickinson, was in the city 17th. Mr. Magle goes out in advance of Nilsson next season.—The Fiske Jubilee Singers at Music Hall 19th and 20th sang to large houses.—Haverly's Strategists closed their season at St. Catherines, Ont., 20th.

Arena: Forepaugh is announced for June 26.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Booked: Drummer Boy, under the auspices of G. A. R.; Tony Pastor, June 1.

Item: Manager McKeon has booked for next season nearly all first-class companies, and expects a good season.

PENNSYLVANIA.

ALTOONA.

Adams and Forepaugh's Humpty Dumpty troupe 19th to a fair house; splendid performance.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): The operatic cantata, The Haymakers, was produced 19th and 20th under the direction of Prof. Harrington, to only moderate business. Louis P. Baum's new drama, The Maid of Arran, is underlined for June 3.

EASTON.

Opera House (W. M. Shultz, manager): The season was most brilliantly closed 15th by a testimonial benefit to Manager Schultz. The theatre-going portion of our population turned out *en masse* to testify their appreciation of Mr. Schultz's intelligent and energetic management. The house was crowded and the audience enthusiastic, but the play —George Hoey's W. U. T.—was simply dreadful. It is insipid as to plot, improbable in its situations, absolutely without literally merit and totally unworthy to be coupled with the name of a dramatic author, who has produced such good work as Mr. Hoey.

ERIE.

Park Opera House (Wm. J. Sell, manager): Willie Edouin's Sparks company 20th, first appearance, to large business. Booked: J. K. Emmet June 6.

HARRISBURG.

Opera House (H. J. Steel, manager): Equine Paradox 18th, 19th, 20th, and matinee 20th to crowded houses. Booked: Wilbur Opera company 28th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Adams' Humpty Dumpty drew crowded house 20th; everybody pleased. Bartholomew's trained horses arrive June 12, one week.

MEADVILLE.

Opera House (H. M. Richmond, manager): Hoey and Hardie's company are to appear 29th.

OIL CITY.

Grand Opera House (Wagner and Reis, managers): Nothing has appeared during the past week. Hoey and Hardie are billed for 25th in their new play, Western Union Telegraph.

Items: J. L. Kerr, who for three years has filled the position of business manager at the Grand, will be tendered a benefit by home talent, 30th. Mr. Kerr has made many friends, and as this is his first benefit, we wish him success. He will soon leave for Bradford, where he is to fill a similar position.—F. W. Bowen, for some years connected with the *Derrick*, has severed his connection with that paper, and on Monday will issue the first number of the *Oil City Blizzard*. It is named after the paper which Alf. McDowell edits in his character of editor in Harry G. Richmond's play, Our Candidate. Success to Bowen.

PITTSBURG.

Opera House (John A. Ellsler, manager): The Ada Gray combination played last week to good business. Harry Ellsler had a monster benefit 15th. Sixteen hundred and two dollars were taken in at the door. It was the largest house of the season. The Langdon and Allison combination 22d, week. B., W., P. and W.'s Minstrels 29th, week.

Library Hall (Fred A. Parke, manager): The Wilbur Opera company closed a large week's business 20th. The engagement was for three nights only, but business proved so good that all other dates were canceled, and the entire week was played. The house will remain closed until the 29th, when the May Festivals begin.

Academy (H. W. Williams, manager): A fair programme was presented last week to good business. The regular season closed 20th. More money has been made out of the house during the past year than ever before. The interior of the house will be completely overhauled prior to the reopening in September.

Harris' Museum (P. Harris, manager): Business still continues to be large. A good entertainment is offered, and patrons seem much pleased.

Fifth Avenue Museum (A. C. Hunker, manager): This establishment enjoys a liberal patronage, but the management should endeavor to purge the house of certain characters who make this place a nightly resort. Many complaints are made about the matter, and Mr. Hunker should take action at once.

Items: Manager Parker has obtained a further lease of Library Hall. The lease runs for three years, with a privilege of extension.—Walter Keyes, manager of Haverly's Brooklyn Theatre, arrived in town last week. He came to attend the funeral of his sister.—The entire Wilbur Opera company attended the game of baseball between the Allegheny and Cincinnati clubs 20th.

READING.

Academy of Music (John D. Mishler, manager): C. H. Smith's U. T. C. company gave very good performances to good business 19th and 20th.

Grand Opera House (Geo. M. Miller, manager): Lecture by Hanold Kimball on "Practical Matters of Life and Bliss of Marriage" 22d.

TITUSVILLE.

Academy of Music: Hoey and Hardie's combination in Western Union Telegraph 24th.

RHODE ISLAND.

NEWPORT.

Bull's Opera House (Henry Bull, Jr., manager): Newport Choral Society gave an excellent concert 18th to large house. California Minstrels come 31st.

Casino Hall: Frank T. Southwick made his debut as a dramatic reader 17th to a satisfied audience.

Item: Dan Sully and wife are in town for the Summer.

PROVIDENCE.

Opera House (George Hackett, manager): The World, after a very successful two weeks' run, gives way to the Hanlons in Voyage en Suise for the entire week.

Low's Opera House (Wm. H. Low, manager): Neil Burgess brought out his new play, Josiah Allen's Wife, the past week. With a few necessary prunings and trimmings, Mr. Burgess will make as great a success of Josiah Allen's Wife as he has of his famous Widow Bedott.

Theatre Comique (Hopkins and Morrow, managers): A burlesque on The World, called The Earth, will be the attraction this week.

Item: The San Francisco Minstrels are to be at Low's Opera House night of 27th. The Providence Lodge of Elks are making arrangements to give them a grand time.

TEXAS.

AUSTIN.

Opera House (C. F. Millett, proprietor and manager): Having been occupied by the Texas Legislature during the last thirty days, the house is now in the hands of the scenic artist, carpenters, etc., undergoing needed repairs, redecorating, etc., in fact, remodeling the whole interior sums it up.

Turner Hall (P. H. Gerhard, president): Undergoing repairs. Nothing decided upon yet for next season.

VIRGINIA.

ALEXANDRIA.

Armory Hall (George S. Smith, manager): The season about ended has been an unusually successful one, financially. Although the number of combinations is not as great as last year, they played to paying business, with very few exceptions, as the subjoined list will show: Fay Templeton's Opera company, large business; Callender's Minstrels, ditto; Mr. and Mrs. F. S. Chanfrau, two nights, fair audience; Verner's Eviction company, slim; Pauline Markham, good; Robinson's H. D., immense; Hazel Kirke, very large; Wilbur Opera company fair (during Lent); Jay Rial's U. T. C., big; Snelbaker's Majestics, satisfactory; Hyde and Behman's Specialty company, full house; World's Museum, crowded; and numerous local performances to good business. Manager Smith sends his well-wishes to THE MIRROR and its speedy enlargement.

NORFOLK.

Van Wyck's Academy of Music: Margaret Lanner, who is better known as Minnie Fry, will appear 23d and 24th in The New Magdalen and The Princess of Bagdad. C. B. Bishop 24th in Our Boys.

Item: The weather continues cool down this way, and in consequence of which the theatrical season is prolonged.

RICHMOND.

Theatre (W. T. Powell, manager): Putnam and Delysle's Star Specialty company 17th and 18th. Booked: C. B. Bishop 29th.

Opera House (A. B. Duesberry, manager): Andy Leavitt, Anna Howard and Fanny Ellsworth opened 22d. Jeannette Norcotte, Lena Feley and Gus Warren closed 20th. This house will close for the summer on the 29th.

Comique (Fred W. Putnam, manager): Nellie Abbott, Alf. Christie and George Leslie opened 22d. Anna Howard, Andy Leavitt, Voss Morris, Thos. J. Heffron, Sedgwick and Ward, Christie Brothers, Clara Franklin, Smith Sisters and Nellie Amon closed 20th.

WISCONSIN.

BELOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): The Hyer Sisters' combination played to good house 17th, giving excellent satisfaction. A. O. Miller in his round of characters 19th, three nights. Mme. Frye Concert company 18th. Anna Dickinson as Hamlet June 10.

MADISON.

Opera House (George Burroughs, proprietor): Tony Denier's H. D. and variety combination played to good house 13th. The entertainment gave general satisfaction. Remenyi Concert company is booked for 30th. Anna Dickinson June 6 and Lawrence Barrett appears in Hamlet 8th. Nothing new. It is a noticeable fact that not a single minstrel company has visited this city for over a year past. The first good company visiting us would be greeted by a jammed house.

CANADA.

BRANTFORD.

Stratford's Opera House (Joseph Stratford, manager and proprietor): Haverley's Strategists 19th gave good entertainment to a very fair house. Booked: Oscar Wilde 26th.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Prof. Cromwell drew fair houses week of 15th.

HALIFAX.

Academy of Music (J. Williams, secretary): The Tavernier Lewis Dramatic Company performed Rosedale 11th and 12th, and for a matinee 13th to crowded houses. The band of the 101st Regiment formed the orchestra, and a detachment from the same regiment took part in the gipsy dell scene. The performance was under the patronage of Col. Drayson, Col. Hall, Col. Hereford and officers of the garrison, and was one of the best productions of Rosedale ever seen in this city. The company performed Two Nights in Rome 13th; Dan'l Bruce 15th and 16th, to fair houses. On the 17th Miss Van Courtlandt-Tavernier took her benefit, when The Mighty Dollar was played to a crowded house. Chanfrau's Dramatic Company opens 29th with the new East Lynne. W. D. T. Leavitt of the Music Hall, Boston, will open for one week July 24. The Jollities with Miss Gunter open June 15 for three nights.

LONDON.

Grand Opera House (C. J. Whitney, manager): Haverly's Strategist company appeared 17th, on the occasion of J. M. Lathrop's benefit. The house was filled with an appreciative audience, who appeared to be highly pleased with the entertainment. Booked: Prof. Cromwell, 22d, week.

MONTREAL.

Academy of Music (Henry Thomas, manager): Maurice Grau's French Opera company played all the week to crowded houses. Large receipts. The company continues to occupy the boards this week on 22d, 23d and 24th, then give place to Kate Claxton in Two Orphans, The Double Marriage and Frou-Frou for balance of week.

Theatre Royal (J. B. Sparrow manager): Closed.

Items: The Albert Theatre has been closed up after a very short run. The artists have been paid off, and have left for fairer climes.—Emma Abbott is spending a few days at the Windsor Hotel.—Camilla Urso at Queen's Hall on June 1, 2 and 3.

ST. CATHERINES.

Academy of Music (A. G. Brown, manager): Haverly's Strategists 30th to poor business. A splendid entertainment, however.

Item: The company disbanded here for the season.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Baird's Minstrels 15th, 16th and 17th gave a good show to very fair business. Nothing billed for week 22d except Oscar Wilde 25th.

Royal Opera House (J. E. Connor, manager): Mr. Connor, the popular manager of this house, was tendered a complimentary benefit Thursday the 18th by the local talent of the city, who gave a very good entertainment to a very large audience. Billed: Boston Juvenile Dramatic 24th, two performances.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

A. M. PALMER'S UNION SQUARE THEATRE Co.: Boston, 22, four weeks.
ACME OPERA CO.: New York, 22, week.
ADA GRAY: Brooklyn, 22, week.
ANNA DICKINSON: Toledo, O., 24, 25; Elkhart, Ind., 26; South Bend, 27; St. Louis, 29, two weeks.
BURNS' DRAMATIC CO.: Schuylkill Haven, Pa., 25, 26.
B., W., P. AND W.'S MINSTRELS: Columbus, O., 25; Chillicothe, 26; Springfield, 27; Parkersburg, Va., 29; Marietta, O., 30; Zanesville, 31.
COMLEY-BARTON OPERA CO.: Cheyenne, W. T., 25, 26, 27; St. Joseph, Mo., 29, 30; Omaha, 31, June 1; Des Moines, Ia., 2, 3; Chicago, Ill., 5, two weeks.
COLLIER'S BANKER'S DAUGHTER CO. No. 1: Philadelphia, 22, week, close season.
DUPREZ AND BENEDICT'S MINSTRELS: Adrian, Mich., 26; Ypsilanti, 27; Chatham, Can., 29; St. Thomas, 30; London, 31.
FRANK E. AIKEN DRAMATIC CO.: Carrolton, Mo., 24, 25; Kansas City, 26, 27.
FLORENCE HERBERT COMB.: Aurora, Ill., 25, 26, 27; Fairbury, 29; Braidwood, 30; Wilmington, 31; Joliet, 1, 2, 3, 4, closing the season.
FRANK I. FRAYNE: New York city, 22, week; Newark, N. J., 29; close of season.
FRANK MAYO: Lincoln, Neb., 25; Nebraska City, 26; Leavenworth, Kan., 27; Topeka, 28; St. Joe, 30, 31, Kansas City, June 1.
FAY TEMPLETON OPERA CO.: Hamilton, Ont., 25; Buffalo, N. Y., 26, 27; Brooklyn, E. D., 29, week, close season.
FORD'S OPERA CO.: St. Louis, June 12, for the Summer.
GUS WILLIAMS: Grand Rapids, Mich., 25; Muskegon, 26; Grand Haven, 27; Milwaukee, 28; Chicago, 29, week.
GEO. H. ADAMS' HUMPTY DUMPTY TROUPE: Burlington, N. J., 25; New Brunswick, 26; Jersey City, 27; Brooklyn, 29, week.
HAVERLY'S CONSOLIDATED MASTODONS: Chicago, 22, week.
HARRY MEREDITH'S RANCH NO. 10: Chicago, 22, week.
HAVERLY'S OPERA COMPANY: St. Louis, Mo., 22, week; Cincinnati, O., 29, week; Boston, June 12, two weeks.
HOEY AND HARDIE'S W. U. T. COMBINATION: Sharon, Pa., 25; New Castle, 26.
HELEN COLEMAN'S WIDOW BEDOTT: East Hampton, Conn., 25; Florence, 26; Shelbourne Falls, 27.
JANAUSCHEK: Davenport, Ia., 25; Dubuque, 26; Rockford, Ill., 27; Kalamazoo, Mich., 29, and close season.
JOSEPH JEFFERSON: Portland, Me., 25; Lewiston, 26; Bangor, 27.
KATE CLAXTON: Quebec, Can., 29, 30, 31; Burlington, Vt., June 1; Rutland, 2; Kingston, N. Y., 3; close season.
KENDALL COMEDY COMPANY: Sioux Fall, D. T., 22, week; Yankton, 29, week; Le Mars, Ia., June 5, week.
LEAVITT'S GIGANTEAN MINSTRELS: Chicago, Ill., 22, one week; Boston, Mass., June 5, one week, to close season.
LEAVITT'S RENTZ-SANTLEY CO.: Cincinnati, 22, week.
LAWRENCE BARRETT: Pueblo, Col., 25, 26; Colorado Springs, 27; Lincoln, Neb., 29.
LEE AND RIX'S CELEBRATED CASE: Kalamazoo, Mich, 25; Grand Rapids, 26; Big Rapids, 27.
MLLE. RHEA: Philadelphia, one week.
MY PARTNER (ALDRICH AND PARSLOE): San Francisco, 22, week. Close season.
MADISON SQUARE THEATRE CO., No. 1 (HAZEL KIRKE): Salt Lake City, Utah, 25; San Francisco, Cal., 29.
MADISON SQUARE THEATRE CO., No 2 (HAZEL KIRKE): Watertown, N. Y., 25; Canton, 26; Malone, 27; Montreal, Can., 29, 30, 31, closing the season.
MADISON SQUARE THEATRE CO., (THE PROFESSOR): New York City, N. Y., week.
MITCHELL'S PLEASURE PARTY: Denver, 22, week. Close season.
CHANFRAU AND TAYLEURE COMB.: Halifax, N. S., 29, week.
M. B. CURTIS' SAM'L OF POSEN: San Francisco, Cal., 22, four weeks; and rest for four weeks.
NAT GOODWIN COMB.: Atchison, Kan., 25; St. Joseph, Mo., 26, 27; Kansas City, 29, 30; Omaha, Neb., June 2, 3.
PHOSA MCALLISTER COMB.: Winnipeg, Man., 8, for unlimited season.
PUTNAM AND DELYSLE'S STAR SPECIALTY CO.: Richmond, Va., 24, 25; Charlottesville, 26; Staunton, 27; Lewisburg, W. Va., 29; Huntington, 30; Ashland, Ky., 31.
ROLAND REED: St. Louis, Mo., 22, week; Fort Wayne, Ind., 29; Toledo, O., 30, 31; Sandusky, June 1; Erie, Pa., 2; Lockport, N. Y., 3.
SOL SMITH RUSSELL: Boston, 22, week.
STETSON'S IDEAL OPERA CO.: Boston, 22, week.
SNELBAKER'S MAJESTICS: Boston, Mass., 22, one week.
SAN FRANCISCO MINSTRELS: Springfield, Mass., 25; Worcester, 26; Providence, R. I., 27; New Bedford, Mass., 29; Fall River, 30; Newport, 31; New London, Conn., June 1; Norwich, 2; New Haven, 3.
THE HANLON BROTHERS COMB.: Providence, R. I, 22, one week; Boston, Mass., 29, three weeks; Chicago, Ill., June 19, one week.
THOMAS W. KEENE: Halifax, N. S., June 5, one week.
THE JOLLITIES "ELECTRICAL DOLL" CO.: Camden, Me., 25; Rockland, 26; Waldoboro, 27; Augusta, 30; Hollowell, 31; Gardiner, June 1; Newport, 2; Bangor, 3; Oldtown, 5; Houlton, 6, 7; Woodstock, N. B., 8; Calais, 9, 10; Eastport, 12.
TONY PASTOR'S COMPANY: Rochester, N. Y., 25; Toronto, Can., 26, 27; Buffalo, N. Y., 29, 30; Bradford, Pa., 31; Youngstown, June 1; Cleveland, 2, 3.
TONY DENIER: Austin, Ia., 25; Waterloo, 26; Dubuque, 27.
VOKES FAMILY: Boston, 22, week; Providence, R. I., 29; close season.
WILLIE EDOUIN'S SPARKS: New York, 22, week; Boston, June 19, week.

CIRCUSES.

ADAM FOREPAUGH: Holly, 25; Lapeer, 26; East Saginaw, 28; Bay City, 29; Owasso, 30; Lansing, June 1; Greenville, 2; Ionia, 3; Grand Rapids, 5; Allegan, 6; Three Rivers, 7; Kalmazoo, 10.
COUP'S CIRCUS: Waterloo, Ia., 25; Independence, 26; McGregor, 27; Cedar Rapids, 29; St. Paul, 30; Dubuque, Ia., 31.
SELLS BROTHERS' CIRCUS: Peoria, Ill., 25; Ottawa, 26; Geneseo, 27; Chicago, 29, one week; Eau Claire, Wis., June 9.
S. H. BARRETT AND COMPANY'S UNITED RAILROAD SHOWS: Somerset, Pa., 26; Myersdale, 27.
NATHAN AND COMPANY'S CIRCUS AND MENAGERIE: Rochester, N. H., 25; Dover, 26; Biddeford, Me., 27; Portland, 29.
CIRCUS ROYAL, ENGLISH MENAGERIE AND ASTLEY'S MUSEUM: Dayton, O., 26; Columbus, 30; Delaware, 31; Bellefontaine, June 1.
BATCHELLOR AND DORIS' CIRCUS AND MENAGERIE: Logansport, Ind., 25; Lafayette, 26; Danville, Ill., 27; Ottawa, June 6.
W. W. COLE'S CIRCUS AND MENAGERIE: Shenandoah, Pa., 25; Shamokin, 26; Lewisburg, 27; Rennova, 29; St. Mary's, 30; Brookville, 31; Kittaning, June 1; Cadiz, O., 2; Coshocton, 3; Newark, 5; Columbus, 6.

Actors, Preachers and Monkeys

Mrs. Jennie Jewell Hotchkiss, a lady who has been associated with Frank Mayo's company this season, in an excess of zeal, has gone into print to fling back the aspersions which the Rev. Thomas K. Beecher recently cast upon the profession through the medium of a paper called the *Gazette*, published in Elmira. In the course of an article upon Anna Dickinson, finding fault with her unholy adoption of the stage as a profession, the "man of God" said: "Monkeys and idiots not infrequently are wonderful actors. Clever mimics, pantomimists, ventriloquists, elocutionists, recitationists and actors are all of one family. They do not, and cannot, inspire respect and confidence; still less can they attain to repose, dignity and stability of character."

THE MIRROR does not call attention to Dr. Beecher's scurvy remarks for the purpose of replying to them, but to rebuke Mrs. Hotchkiss' doubtless well-meant defence, which was not only superfluous, but in bad taste. Sensible people pay no attention to the frequent abuse of a paper like the New York *Truth*; sensible actors treat as lunatics the handful of orthodox fanatics who rave against their calling from behind the protecting front of a pulpit. A ribald utterance from a professed minister of the Gospel is more infamous than if it proceeded from anybody else. The assaults of Dr. Beecher hurt neither the profession nor the church general—they rebound like a boomerang to his own personal disgrace. The dignifying of his vulgar remarks by the publication of a serious reply was a mistake, and Mrs. Hotchkiss, a woman of bright literary talent, should have possessed more tact. The actor who takes the defensive on such puny provocation does the profession as much damage as those misguided Christian divines do the cause of religion who talk back at blasphemous Bob Ingersoll and his catch-penny discourses. Instead of performing a service, Mrs. Hotchkiss has blundered into doing a wrong.

The preachers of broad views, generous instincts—such men as Collyer, Deems, Houghton, Hale, Storrs and Ewer—are strong enough to protect the stage from clerical insult. They have often done so. Of what avail is it for the Talmages, Johnsons and Dr. Beechers to pour forth diatribes against the most universal, popular and important art of modern times. "Monkeys and idiots not infrequently are wonderful actors"—sensational parsons are sometimes the same.

What Mrs. Hotchkiss should have done, to effect her well meant purpose, was to procure a copy of the *Christian Union* containing the views of a certain divine, to whom Dr. Beecher is related by ties of family—no less a light of Christianity than the Rev. Henry Ward Beecher himself. This massive thinker, perfect orator, grandest religious teacher of the age, whose classic tongue in time of peace and war has spoken to millions, in the article referred has to put himself on record in a striking manner as an admirer and advocate of the Theatre—of course, a respectable Theatre—such, for instance, as exists in this country to day:

"It may be safely said that the drama is, of all popular amusements, the one with the grandest possibilities. In it art and poetry combine to speak to the noblest faculty—imagination. It can transport the weariest out of the tumultuous present into the remote past; enable him to forget his own petty cares in sympathy for the deeper sorrows of others; excite alike his abhorrence for vice and his enthusiasm for virtue by truthfully portraying both; make him laugh at the weaknesses he possesses and applaud the strength he lacks, and send him back to life, not only rested and refreshed, but morally invigorated—more courageous, more chivalric, ennobled in purpose.

"He cannot see Richelieu without a more vivid realization of the power of impalpable faith and unarmed fidelity, nor Hamlet without a new horror for the most foul spirit of revenge, nor The Merchant of Venice without an intense loathing for the petrifying influences of merciless avarice, nor Othello without an invigorated resolution against the tormenting tyranny of jealousy, nor Richard III. without an uncraven dread of the torturous inflictions of remorse. There is nothing in the pageantry of the amphitheatre, in the physical feats of athletes, in the skilled harmony of passionless instruments, even in the eloquent music of the human voice uninterpreted by action, so powerful in its effect upon human character for good or ill as the pageantry of the stage, the simulated moral feats of its heroes, the skilled harmony of its impassioned acts and utterances. Shakespeare has greater power and over more minds than Beethoven.

"What then shall we do? Forego all popular amusements, because popular amusements tend to degenerate? No! Use them; withstand and conquer the degenerating tendency; redeem them from their own innate depravity. We do not expel Dickens, Thackeray and Miss Mulock from our libraries because Charles Reade has written 'A Terrible Temptation;' nor refuse to play croquet because it is a modified game of billiards on the lawn. We shall not always refuse to hear Jefferson in Rip Van Winkle, and Booth in Hamlet, because a troupe of charlatans are playing around the corner.

"The answer to the question, Shall I go to the theatre? is a two-fold one.

"Discriminate. There are theatres and theatres; there are plays and plays. Each person must learn to judge for himself, each parent must judge for his children, what are beneficial, what baneful. The moralist's indiscriminate attack on popular amusements drives his pupils to an indiscriminate enjoyment of them. The teacher calls all bad; the pupil calls all good; and, because he has never been taught how to separate the tares from the wheat, grinds them all up into flour together.

"All discrimination is difficult. Life is full of difficulty; the better the life the greater the difficulty. There is adulteration everywhere; you may drink chiccory or burnt molasses for coffee; spread glucose or muriate of tin for sugar on your buckwheat cakes; eat trichinæ in your ham. Every house holder must judge at his own peril; the ignorant and indiscriminating suffer and learn wisdom by suffering. Robert Ingersoll and

John B. Gough lecture on the same platform.

"The remedy in every case is the same—not starvation, but good food. The best antidote to poisoned and adulterated food is a table well spread; the best antidote to a sensational story paper is classic fiction; the best antidote to sensational pulpiteers is a thoroughly aroused and earnest preacher. Perhaps the time will come when the Church will conclude that the best antidote to the modern drama is a Shakespearean revival."

The Rev. Thomas K. Beecher's antidote is the plain language of his relative, the Rev. Henry Ward Beecher, and it is a neutralizer powerful enough to answer in all cases where pitiful parsons inject the poison of spleen into the stage. With their interests so impartially watched and tended by the really influential men of the Church, the profession may rest assured that neither they nor their calling will suffer injury from the vagrant abuse of isolated members of the clergy. THE MIRROR hopes to hear of no more actors or actresses demeaning their art by superfluous defence of it.

Letter from the Authoress of "Josiah Allen's Wife" to Neil Burgess.

Mr. Burgess:

DEAR SIR—I want to tell you how delighted I am with your rendering of the character of Josiah Allen's Wife. I had heard you in the "Widow Bedott," and with everybody else was greatly pleased with the Widow, and as the character of Samantha was so entirely different I thought it would be exceedingly difficult for you to represent her after acting for so many years in so totally different a part, but I found on witnessing your play that my apprehensions were groundless and that you have succeeded in perfectly delineating Samantha. I cannot tell you with how much pleasure I have witnessed your play, and heartily wish you a continuance of the great success, which I, more than any one, perhaps, can appreciate, and which I feel assured you will meet.

Very truly yours,
MARIETTA HOLLY.

Narragansett Hotel, May 18.—*Com.*

A Delightful Novelty,

Ladies prefer Floreston Cologne because they find this lasting combination of exquisite perfumes a delightful novelty.

A Valuable Addition.

Because it is beneficial to the scalp and adds to personal beauty by restoring color and lustre to gray or faded hair, is why Parker's Hair Balsam is such a popular dressing.

Good for Babies.

When I have a baby at breast nothing is so useful for quieting my own and baby's nerves as Parker's Ginger Tonic. It prevents bowel complaints, and is better than any stimulant to give strength and appetite. —A Newark Mother.

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The mirth-provoking Musical Comedy,

ALL AT SEA,

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CROWDED HOUSES.

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C. H. Smith's Boston Double Mammoth
UNCLE TOM'S CABIN.
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2 Topsys, 2 Marks, 3 Donkeys,
10 Bloodhounds, 100 Jubilee Singers.

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POPULAR PRICES.
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As the interest in the story of the new play commences at the rise of the curtain those who have taken seats are respectfully requested to occupy them by a QUARTER BEFORE EIGHT O'CLOCK.

EVERY EVENING AT 8, AND SATURDAY MATINEE AT 1:30,
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entitled
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with entirely new scenery and appointments.

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Seats secured three weeks in advance by telephone, telegraph or letter.

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Second week of the successful comedy season
Every evening at 8. Saturday matinee at 2.
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Selina Dolaro will introduce her famous Spanish song, a new French song, and a duet from TROVATORE, assisted by Mr. St. Maur.

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Madison Square company original cast. Gillette as The Professor. Original scenery. Famous Brook Scene.

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Next week, Julia A. Hunt in Florinel.

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MR. FRANK MORDAUNT in
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New Theatre Comique,
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in Edward Harrigan's new comic play,
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IN ENGLISH. IN ENGLISH.
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Has been entirely remodeled; handsomely furnished; large stock of new scenery, and fine dressing rooms heated by steam.

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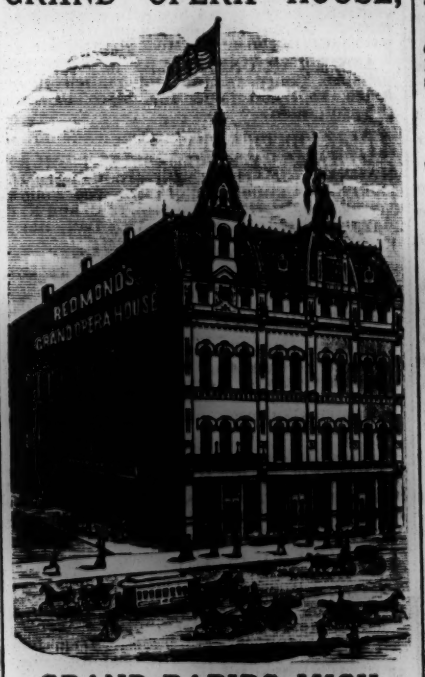

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This beautiful theatre will be finished and ready for business about September 1, 1882.

Seating capacity 1,800; size of stage 60x32. Large and commodious dressing-rooms, complete stock of scenery, fifteen exits and seated throughout with folding opera chairs. Open for engagement to first class combinations ONLY, on sharing or rental terms.

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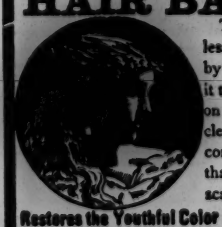

This elegant and harmless dressing is preferred by those who have used it to any similar article, on account of its superior cleanliness and purity. It contains materials only that are beneficial to the scalp and hair and always

Restores the Youthful Color to Grey or Faded Hair

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50c. and $1 sizes, at dealers in drugs and medicines.

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A Superlative Health and Strength Restorer.

If you are a mechanic or farmer, worn out with overwork, or a mother run down by family or household duties try PARKER'S GINGER TONIC.

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HISCOX & CO., 163 William St., N. Y. 50c. and $1 sizes, at dealers in medicines. Great Saving Buying Dollar Size.

CAUTION!—Refuse all substitutes. Parker's Ginger Tonic is composed of the best remedial agents in the world, and is entirely different from preparations of ginger alone. Send for circular.

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Its rich and lasting fragrance has made this delightful perfume exceedingly popular. There is nothing like it. Insist upon having FLORESTON COLOGNE and look for signature of

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begs to refer all business communications concerning his tour next season, commencing October next, to Mr. R. M. FIELD, Boston Museum, Boston, Mass. After April 8 and until September 25, when he returns to New York, he may be addressed at 108 PARK STREET, GROSVENOR SQUARE LONDON.

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A responsible Manager for a new musical comedy (Season 1882-83), especially written for MRS. LOUIS DREMIDT nee ADELAIDE PRAEGER, the famous Zither player and Mezzo Soprano. It must be remembered that Adelaide Praeger is the daughter of the celebrated Praeger Family, who several years ago scored an immense success at the Colosseum, New York, and in the principal cities of the United States.

The play runs one hour and a half, has most sparkling music, is full of funny, new, surprising situations, without any signs of vulgarity, and is highly artistic. It contains four characters: a lady in disguise, changing costumes five times—English, German and French characters; one gentleman's part and a most comical old servant; also one part for a girl of seven.

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Terms from $1 to $2 per day.

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THEATRICAL DRESSMAKER

is pleased to inform professional customers that he has opened a new establishment at 125 Fifth avenue. Special department for actresses. Prices moderate to the profession. Specialties in goods and designs.

Ladies of the profession will find it to their advantage to call and examine prices.

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Ladies wishing to become Star Artists, instructed in the grand performances of Miss Neilson.

Philip Lawrence and his son Edwin will have three companies traveling next season. The Danicheffs and two other fine plays.

Pupils have engagements when competent

Mr. Haverly's Affairs.

C. R. Gardiner was found at his old quarters in THE MIRROR building, busy as ever. A reporter called to inquire about Haverly's affairs. Said Mr. Gardiner:

"They are prosperous and in good shape. Mr. Haverly is enjoying his rest in England,—keeping his eye on his Colored Mastodons, who are packing the largest theatres. He is thoroughly satisfied with the way his affairs are going on here, and is in no hurry to return."

"Are you filling time for all his theatres?"

"I am, but under instructions from Mr. McConnell, who exercises a general supervision over everything."

"Are you reasonably successful in filling the time?"

"More attractions are offered than I have dates to give. I could fill ten theatres like the Fourteenth Street in as many days."

"That is a favorite theatre then, is it not?"

"Yes, sir. Since Emmet played there to over $9,000 in one week, and thus proved that it held more money than any combination theatre in New York, everybody wants time there."

"How about Brooklyn?"

"Haverly's Theatre, Brooklyn, is the favorite house there for all first-class attractions. McCullough, Emmet, Florence and other strong cards are very willing to give the difference in terms, and always play there."

"What am I to understand about difference in terms?"

"Mr. Haverly will not give big terms to any one. The stars mentioned above can pack the theatre, and as it holds $800 more than the Park, they really receive more money than those who play in the smaller houses on much better terms."

"Will he still keep the California Theatre?"

"Yes, indeed, and has great attractions booked there, commencing with My Partner May 8, then Hazel Kirke No. 1, then Emmet, the Consolidated Mastodons, and the original A. M. Palmer Union Square Theatre company, and negotiations pending with other big attractions to follow."

"Will the same policy of taking out large companies intact be followed?"

"It is his idea to continue that policy as far as practicable. Mr. Fred. W. Bert is the manager of that theatre, commencing about August 1, succeeding W. A. McConnell, who will manage the Broadway Theatre."

"But has it not always been practicable?"

"In the Summer—yes; but Mr. Bert thinks that in the Winter, when strong companies have their dates filled and routes made up, he may resort to other measures."

"Are these measures a secret?"

"Oh, not at all. He will get up pieces as they do in New York; will reproduce some of the famous successes of old, such as Naiad Queen, Around the World, Red Gnome, etc., which were gotten up by Getz, Voegtlin, Porter and others.

"The magnificent scenery used in these famous productions is still in the theatre, complete and perfect; but Voegtlin will be taken out to retouch and put it on the stage with all modern introductions or novelties that may be necessary."

"The Fifth Avenue Theatre and Niblo's?"

"They are disposed of, and will be out of Mr. Haverly's hands after the 1st of September."

"The Chicago Theatre?"

"Is the best in America. People have no idea of the value of that house. Why, the boxes alone hold $530."

"Are the boxes so popular, then?"

"Always taken first."

"And the average business?"

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FROM THE PRESS:

Boston Herald.—Mr. Burgess made an unmistakable hit as Josiah Allen's Wife.

Providence Journal.—Josiah Allen's Wife was met with enthusiastic commendation by a large audience. Abundant opportunity is offered to Mr Burgess to invest the character of Josiah Allen's Wife with those sturdy qualities which make up the bustling, loquacious and unemotional dame, and continuous laughter and applause greeted her homely yet keen sallies of wit and humor. One of the most striking features of the play was a real horse and wagon teaming along at two-forty speed, and commanded a triple encore.

Evening Telegram.—Mr. Burgess, as Josiah Allen's Wife, is inimitable and unapproachable; it was equal to his Widow Bedott, but cast in a more amiable mold. The horse and wagon going at full speed, and made more real by panoramic scenery in the rear, moving rapidly in an opposite direction, was greeted with rounds of applause and was certainly a very realistic scene.

Sunday Transcript.—The character of Josiah Allen's Wife, which was assumed by Mr. Burgess, differs materially from that of Widow Bedott and is much more pleasing. Josiah Allen's Wife, although a woman of strong principles, is not a scolding, avaricious old termagant, and, although strong minded, carries a warm and sympathetic heart within her breast. The ride to the railroad station (real horse and wagon) was realistic in the extreme, and brought down the house.

Sunday Dispatch.—A first rate success.

I have purchased of Marietta Holly the right to dramatize and represent all her works, and have caused the same to be copyrighted according to law. I have also patented all the mechanical effects to be used in connection with the above named plays. All managers and other persons infringing upon said copyrights or patents will be held liable to the full extent of the law.

NEIL BURGESS.

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VOKES & TYLER . . MANAGERS.

HANDSOMEST PARLOR THEATRE IN AMERICA.

TIME FILLED TO APRIL 2, 1883. None but first-class attractions need apply. Please consider silence a polite negative.

Address, until further notice,

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I would respectfully announce that I WILL BE IN NEW YORK DURING THE MONTH OF JULY to fill the few vacant dates that may be open for the coming season.

Due notice will be given of my headquarters, on arrival.

Very truly yours,

DAN'L SHELBY,

Manager Academy of Music, Chicago, Ill.

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Situated midway between Evansville, Ind., and Nashville, Tenn

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The CO-PARTNERSHIP heretofore existing between Ernest Stanley and John H Havlin is this day dissolved by mutual consent, Mr Stanley assuming the sole management and control and all liabilities of the STANLEY AND HAVLIN AMERICAN, ANGLICAN ALLIED SHOWS, and Mr. Havlin assuming the sole management and control and all liabilities of the MINNIE MADDERN COMBINATION. All contracts made by or for either company will be carried out by the respective managers, the dissolution not affecting either company in this respect.

ERNEST STANLEY.

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The Most Popular and Largest Theatre in the City, Centrally Located and on the Ground Floor.

This theatre will be closed June 1, 1882, and refitted for season of 1882-83. The gallery will be enlarged and the house thoroughly refitted; new scenery and all modern improvements will be added, and a thorough system of fire protection, so that any part of the house can be flooded instantly in case of fire.

Rental and sharing terms to first-class attractions only. The new house will be opened Sept. 1, 1882, and the management is now filling time and booking dates for the season of 1882-83.

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Open all year. Seating capacity 550. Stage 25x40 feet. Lighted with gas. Good scenery. Are now booking dates for season 1882-83. Address

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